# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## NYM CRINKLE'S FEUILLETON

**Reviewing an August Play—Midsummer Logic, Self-sacrifice and Ethics as Found in Miss Elisler's Last Production at the Madison Square—Judge Not Built on a Theatric Knowledge of Life—Its Lack of "Purposity"—The Sweetness and Light that Flicker Around Effie Elisler—Mr. Boucicault's Monopoly of the Tuition Business—A Tribute to Bartley Campbell's Memory.**

Perhaps it was somewhat unfair for me to "assist" at the production of Judge Not on Monday night at the Madison Square. I suppose some crass prejudice against the August play affected my judgment. I resented going to the theatre in midsummer.

I don't think it caught hold of me as it should. I must have carried a lot of ridiculous practical views of life with me and tried to adjust the story that I saw to them. Nothing can be more fatal to a play.

I saw a nice, cosy and luxuriant studio. Philip Vane—Philip Vane aggravated me—where had I known Philip Vane? In how many books and plays had he figured? Well, Philip Vane was painting an ideal head of his ideal love on an easel draped with raspberry plush, and Frank Brightside his friend and chum was loafing about, smoking a pipe and making himself jolly. Katherine Clare, a nice little actress, seemed to have the run of the studio, too, for she came and departed as she pleased, and was on the most intimate terms with both the men.

It was a bohemian picture, familiar; unstrained, pleasant. Brightside loves Katherine, but finds out that she loves Vane, and Vane loves a Vere de Vere creature, known as Ethel, and played by Helen Bancroft, with a rich-speaking voice.

At the end of the first act it was plain that Vane was going to marry Katherine out of pique, he having heard that his Vere de Vere is going to marry a rich nobleman, and the jolly Brightside is left to befriend everybody. Having married a woman he does not love, Vane immediately begins to neglect her for the woman he does love.

We are here prepared for the exhibition of great moral heroism and self-sacrifice, which is accomplished by a screen scene in the second act. Lord Ferndale's honor is abused. He is the typical stage husband of society, who hasn't anything in the world but his honor and his money. He hasn't even got his own wife. That errant creature rushes to Vane's studio to implore him to save her, and her outraged husband follows her there. She hears him coming, and she appeals to Mrs. Vane, the neglected wife. At first the wife is vindictive, and tells her to go to her lover. "I will not save you." Then the outraged wife exits at a door across which is a screen. Ethel then hides herself behind the screen, and her husband and lover enter in a high state of excitement. "My wife has been seen to enter your studio. I command you to remove that screen."

*Vane* (between his teeth)—Can she be *behind it?*

A short struggle and it is knocked down, to disclose Katherine standing there very meekly.

The implication is that at the last moment she has saved Ethel by taking her place.

The further implication is that it is an act of generous self-sacrifice.

The moment Lord Ferndale sees Katherine his suspicion, his anger, his jealousy, his revenge evaporate. He smiles like an Easter morning. Everything is all right; he perceives that Vane is in the habit of keeping his wife behind a screen to protect her from the flies. He sees at once that *his* wife was not observed entering the studio and her coach is *not* at the door, because Vane's wife is standing between the door and the screen.

This is the midsummer logic of Ferndales and things.

Scarcely two minutes elapse between the violent demands of the outraged Ferndale who says, "Unless you instantly remove that screen I will tear it limb from limb and scatter its members to the four winds of Heaven," and the fall of the curtain amid tumultuous applause, and then presto! up she goes and there is Ferndale, Ethel, Katherine and Vane, hand in hand, smiling and bowing in fraternal gladness to the audience.

This is a midsummer triumph of self-sacrifice.

But hold, softly. Is Katherine actuated by noble motives? Does she turn the other cheek also in this crisis because she is a self-abnegating little martyr?

She evidently went her crown of praise on that line. For what else can she be applauded?

Alas! she was actuated by the most devilish of motives, as afterwards appears. She would have been justified in leaving Ethel to her fate. But she chose to save her, because she could use that act afterward to more completely crush her. It would be better, according to the self-abnegating little wife, to save up the chance. If Ethel were discovered behind the screen, only Vane and Ferndale would know of it. But if she (Katherine) told this afterward in Lady Ferndale's parlor, when all her guests were present, it would prove that actresses were no worse than society ladies.

Midsummer ethics!

Of course the scene of the third act where all this is done, is an impossible one.

Mr. Frank Harvey—a clever man—has not built his scheme on life but on a theatric knowledge of life. To select a circle of guests in a gentleman's parlor for this recital; to accuse the hostess of being a wanton, and one's own husband of unfaithfulness; to disclose the shame of the host and one's own humiliation and malice, with no other possible result than a general shindy on the carpet, lacks what Steele Mackaye used to call, before he went to Chicago, "purposity."

I doubt very much that I ought to go to plays in midsummer. I've got a notion this morning as I try to write that I ought to have overlooked all these things in the play; that it is captious and unworthy to hold a poor little drama up against the eternal canons of life and human conduct, and exact plausibility and sequence, and rational adjustment.

But such is the cussedness of my nature in midsummer that Katherine's methods appeared to me to be wholly unworthy. She sets out to win her husband back, and she parades his infidelity in public as the most efficacious way to do it.

It doesn't strike me that that is an efficacious way. It is certainly a common way in Avenue B, but hardly in the boudoir.

There is an order of cheap and nasty wife, who when she feels that her husband's love is waning arms herself with a rawhide and lays in wait on the crowded street corner. According to her midsummer logic, if she can cut him across the face severely several times and get a crowd of men and boys to cheer her on and cry "Give it to him old girl; whoop him up!" the husband will return to his allegiance with new depths of tenderness and affection developed in him.

That may be true in Avenue B, but I don't think the principle is a safe one to work a genteel feminine heroism on. There are Irishmen who keep their wives' affection in good working order with a table leg, just as some of the New England fathers of a generation or two ago used to inculcate the love of God with a rawhide. But the vindictive measure is unæsthetic.

Mr. Harvey has stirred up Belgravia and Bohemia in amorpheous proportions. He shows the superstitious notion of caste, not the real thing.

An actress who would do what Katherine Clare does in the drawing-room at Lady Cnalmer's would warrant all that society has said of the actress, and the Lady Ethel who would do what Ethel really does in the studio would, if she were typical, tumble society to pieces.

But, as I have been trying to say, all this is my own midsummer obtuseness A well-tuned man would have gone to this play and observed only the sweetness and light that flicker round Effie Elisler. He would have noticed the admirable speaking tones of Helen Bancroft's contralto voice and the stately formality of her rhetoric. He would have given more attention to Frank Weston than to Frank Harvey, Esq., and tried not to confuse them. He would have found something good to say of Mr. Vanderfelt, who is a conscientious and a clever young man in details, but not yet thrilling in massed or collective showings. He would have felt proud of Ponisi, who brought the *ancien regime* with her—mellowed the stage in a minute with her decorous and dowager presence, and he would have prayed heaven to keep Mrs. Hart Jackson's head still long enough to have it observed. And he would have forgiven Bangs the part of Lord Ferndale, in gracious consideration of the fact that every good actor has to do these insipid things occasionally.

But me—what can you expect of me in July?

The only signs of activity are found at the Madison Square. Mr. Boucicault is getting up a monopoly of the tuition business. Even George Edgar will have to go out of business now. The new plant for an histrionic factory—some of the machinery of which sticks out of the *Herald* columns—is getting into position, and there is a merry sound of hammers at the theatre where Mr. Boucicault sits and taps the heads of the different applicants.

Now that poor Bartley Campbell is no more, one feels like throwing a wreath or two of recollection on his grave. I knew Bartley a long time ago, when he was poor and friendless. He had a great deal of undisciplined power that was erratically used. I never knew a bohemian whose emotional nature was so unbalanced. Intellectual break-down was predicable of him twenty years ago, because his emotions ran him, and must have worn him out sooner or later.

He never quite reached the level of literary greatness, but he overshot the level of generous impulse—if impulse can have a level. It would be a perfectly truthful epitaph to put on his grave: "Killed by his own sensibilities." And if there is anything in this world painful to see, it is a man who is the victim of his sensibilities. Bartley never wrote a play that the hard sense of the public did not have to correct some of his emotional effusiveness. He said to me once: "If I could regulate my heart as I do my head, I'd have no trouble with plays. But I fall in love with my heroine; I want to redeem my villain; I want to forgive my erring children. I'd end everything in the traditional pot of grease, if I didn't watch myself continually."

The turn in Bartley's intellectual career was coincident with the development in him of the spiritualistic mania. When he first gave attention to this thing he was quite rational about it. I have seen him at Charley Foster's sweating and plowing over the occultism of raps and pellets, but sensible and good-humored. Long afterward I saw him when he was in daily communication with Aristophanes, and had Sappho herself behind his chair. I have a curious little wandering poem that Sappho herself wrote for him.

In his best estate Bartley was apt to remind me of a literary Abe Lincoln. He had the same rough honesty; the same uncouth humor; the same rusticity and homeliness of method—all in a smaller way. He was unschooled, untrained, undisciplined. He went into the fiercest of all arenas with an intellectual fight before him.

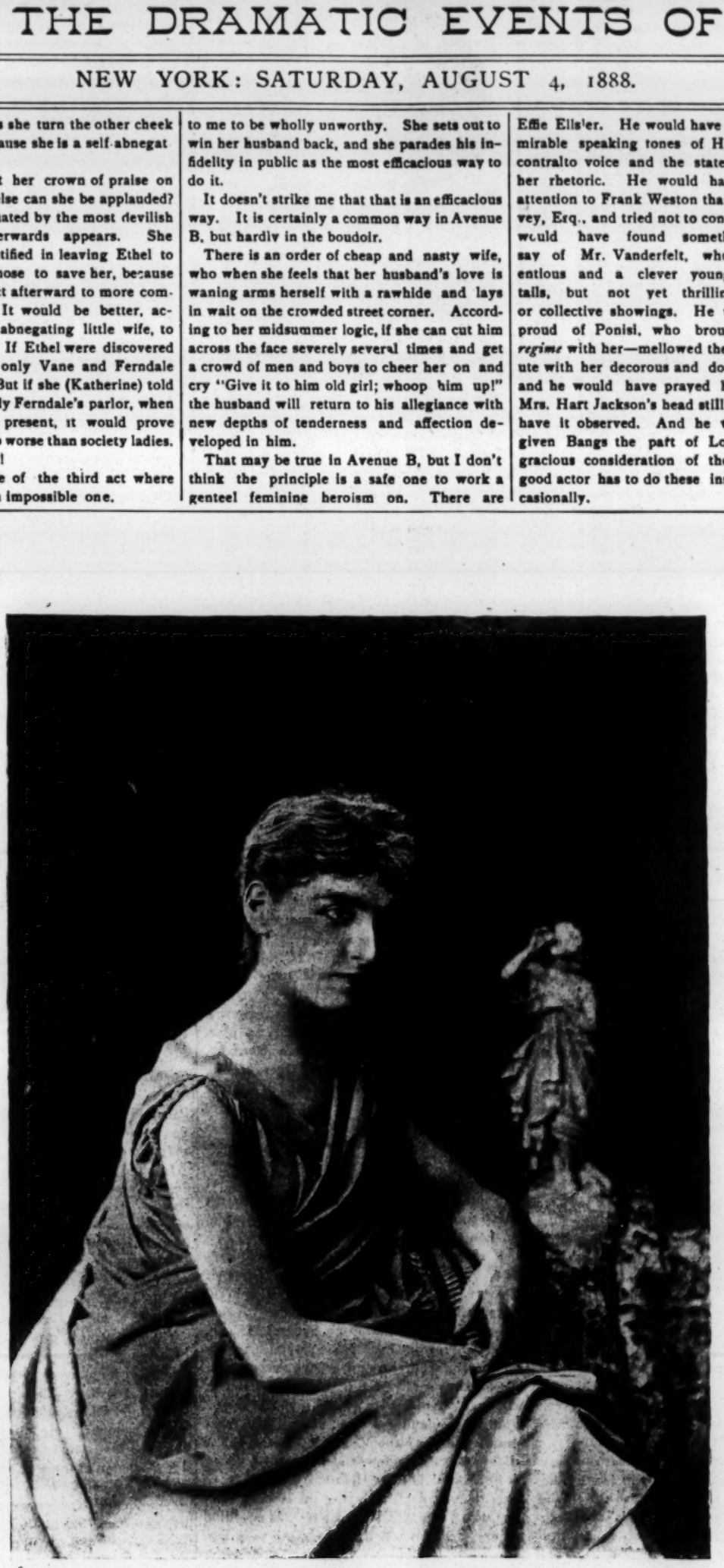
When he got in up to his ears, he began to have new views of the enormous horizon, and he took to books with a new haste.

This sudden demand made upon a brain that is no longer elastic is always dangerous. It killed John McCullough.

One of our most eminent neurologists watched both these men, and predicted cerebral breakdown. No one knows anything about the stress of theatrical work who has not been through the ordeal.

I confess that I read of Bartley's death with something like a feeling of satisfaction. It was freedom from the most dreadful of all imprisonments.

NYM CRINKLE.



MAUDE BANKS.

### A Groundless Report.

A number of reports have been in circulation recently, coupling the names of Mrs. Langtry and T. Henry French. The latter was seen at his office yesterday by a MIRROR reporter.

"There is nothing whatever in the reports that I am to take the management of Mrs. Langtry next season, or that she is to purchase an interest in the Grand Opera House," said Mr. French. "The only thing that could have given rise to the reports is the fact that I have had the pleasure of being invited once or twice to visit the lady, and that we have chanced to meet each other on the piazza of the West End Hotel at Long Branch, just as we have run against others there. These rumors do not hurt me any, but I cannot help thinking that if they are continued they may seriously inconvenience Mrs. Langtry in her plans."

The present Summer season is remarkable for the fact that a large number of the disengaged professionals who usually lounge about the streets lamenting hard times have heroically taken the remedy into their own hands and accepted positions which they would have indignantly refused during the height of the regular season. Not one of the many open-air spectacles being presented at the different suburban resorts of this city and Boston is without a full quota of actors and actresses, humbly serving in minor capacities; and it is even given out as a fact that some well-known utility men have not refused positions as ticket takers at these places, but that they have also accepted places to take the cardboard on excursion steamers. This is as it should be, and though many may sneer, it can truly be said that it is infinitely more honorable to work, no matter in how humble a capacity, than to accept the hospitality of relatives, to impose upon the boarding house keepers or be beholden to the generosity of friends.

Nat Goodwin will commence his season at St. Paul, Minn., in his old pieces. It is rather strange that this excellent comedian does not endeavor to fit himself with a new play adapted to his abilities.

## At the Theatres.

MADISON SQUARE THEATRE—JUDGE NOT.

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|---|---|
| Philip Vane | E. H. Vanderfelt |
| Frank Brightside | Frank Weston |
| Lord Ferndale | F. C. Bangs |
| Rupert Derwent | Fred. Corbett |
| Little Philip | Master Vanderfelt |
| Lady Moreland | Madame Ponisi |
| Ethel | Helen Bancroft |
| Lady Chalmers | Mrs. Hart Jackson |
| Katherine Clare | Effie Ellsler |

The second production during Miss Ellsler's Summer engagement at the Madison Square Theatre occurred on Monday evening before a good sized house. It was in many respects more successful than the first, Frank Harvey's Judge Not having certain commendable qualities which The Keepsake did not possess or even approximate. The audience, which was strongly tinctured with the professional element, appeared to be in an exceptionally friendly mood and bestowed upon the actors and the more striking situations of the piece a good deal of hearty and spontaneous applause.

Judge Not is in four acts. It opens in the studio of the artist Philip Vane. He is painting the portrait of a beautiful aristocrat, Ethel Moreland, and has fallen hopelessly in love with her. He in turn is secretly beloved by Katherine Clare, an actress, who is adored by Philip's bosom friend, Frank Brightside, a cheery and chipper newspaperian. In fact, nearly everybody in the piece loves somebody who loves somebody else. Frank "pops" to Katherine and is declined, with thanks. Thereupon the journalist is admitted to her favor on a basis of strict friendship, which is consistently preserved through the rest of the performance. Philip later gets an opportunity to tell Ethel that he loves her. That 'aughty and 'igh-bred damsel returns his passion, but she is compelled to say no to his proffer of marriage, for reasons which subsequently appear. Philip shortly learns from Rupert Derwent, a languid person who is a villain on general principles, and also because an evil character is considered essential to a plot of this description, that Ethel is to wed Lord Ferndale the following day, and clinches the disclosure by exhibiting an invitation to the ceremony. This news sets Philip in a rage. Seeing Katherine he proposes to her on the spot and she only too willingly accepts him.

A year elapses. Katherine is unhappy—the natural consequence of unreciprocated love. Philip has acquired some bad habits, among others staying out o' nights and receiving Ethel on the strict q. t. within the privacy of his studio. Derwent is his nightly companion, inspired, we are told, with a real devilish desire to embroil the fascinating Ethel and her lover in a public scandal, the former having balked, by marrying Uncle Ferndale, his prospects of inheriting that wealthy old nobleman's princely fortune. Katherine taxes Philip with his faithlessness and neglect, and bids him good-bye. Ethel comes to the studio clandestinely, and finds that her steps are dogged. She has a scene with Katherine, in which she begs that worthy woman to screen her from discovery. Katherine declines. As Lord Ferndale, Philip and Derwent enter the erring wife seeks hiding behind a screen. Ferndale accuses Philip of harboring Ethel. The latter makes a gentlemanly denial. My lord insists on an investigation, hurls the screen aside and finds behind it, not the expected wife, but Katherine.

Three years pass. There is a party in progress at Lady Chalmer's, and Belgravia and Bohemia, represented by all the principal *dramatis personæ*, are on hand. Katherine and Philip have been separated in the interim. Under a new name she has been winning triumphs on the boards, but the husband doesn't know it. They are introduced and left together by Brightside. Philip tries ineffectually to restore himself in her good graces, but she is cold, hard and unforgiving. Bye-and-bye Lord Ferndale and the rest of his family come on, and some remarks derogatory to the stage and its people are bandied about. Katherine thereupon mounts her high-horse, and under cover of relating the plot of a play in which she once acted, relates the circumstances of her own domestic experiences, culminating with an account of how she shielded Ethel from discovery in her husband's studio. The parallel is recognized by Lord Ferndale *et. al.*, and the curtain comes down on a very animated how-d'ye-do.

The last act is laid in Katherine's apartments. Lord Ferndale comes on his figurative knees to ask pardon of Katherine for his remarks about the stage, and when he has humbled himself at a terrible rate they exchange compliments, and the noble lord finally departs after mutual assurances of the most distinguished consideration. Then Brightside brings Philip, who pleads and parleys awhile with his wife. Her heart eventually melts, they embrace, and a youngster, who mysteriously appears at the tag, helps to form a concluding tableau.

Mr. Harvey is better skilled in the handling of cheap domestic dramas than anything else, and when he gets into society his characters and their lines of conduct partake strongly of that artificiality which is so amusingly illustrated by the pictures of high life which are found in the popular story papers. In Judge Not there is an almost utter lack of motive as well as a paucity of incident. Nobody has much of a reason—a human reason, at all events—for doing anything. Philip is an unmitigated blackguard. He is a worse villain than Derwent. In the first place he has no right to blame Ethel for marrying Ferndale, because she has told him already she cannot marry him. His proposal to Katherine is based on a species of unreasoning pique and anger which is never found in a man, and infrequently in a woman. Moreover, Katherine is not in Ethel's walk of life—she moves in an altogether different sphere—and so there is no palpable revenge in the artist wedding a woman who is not the social equal or the rival of the other woman who has declined him. Furthermore, Katherine finally forgives Philip who is the real culprit, for the asking, but with no new motive she deliberately proclaims the guilt of Ethel after having once saved her reputation by an act of self-sacrifice. In brief, the principal figures in this play are not human beings—they are mere puppets from the perfunctory playmaker's workshop. The character of Brightside, however, is natural and refreshing, and there are several bright things and some pithy passages in the dialogue. The character of the smileless Lady Moreland, while it has nothing whatever to do with the story, is a clever piece of humorous invention, and her partial injunction to the artist, "Erase that smile!" in connection with the portrait of her daughter, deserves to be remembered.

Judge Not is a readjustment, and not a very good adjustment, of worn out materials. In spite of the excellent representation it received from Miss Ellsler and her company, there seems to be little probability that it will achieve popularity.

Miss Ellsler's acting as Katherine was correct and conventional. There was more technique than feeling in her performance. She seldom attacked the sympathies, although at several points she won applause for careful, conscientious work. Miss Ellsler's style is hard and metallic. She never makes a mistake; she always evinces studiousness, But she never rises beyond the dull and monotonous level of unvarying competency. Mr. Vanderfelt, as Philip, played some scenes well and others badly. He did not seem to be thoroughly at home in the lines, and at least once was prompted audibly by another member of the cast. Mr. Weston, while he was, as usual, far from polished or painstaking, gave an otherwise delightful impersonation of Brightside, easily carrying off the honors of the night by his spontaneous and spirited acting Mr. Weston is sometimes commonplace, but he is always notably natural. Madame Ponisi received a royal welcome to the Madison Square stage, and she accentuated the humorous starchiness of Lady Moreland with admirable tact. Miss Bancroft was stately and ravishingly beautiful as Ethel. She should, however, learn to express emotion without distorting her handsome features into hideous shapes. Messrs. Bangs and Corbett were satisfactory as Ferndale and Derwent, respectively. The play was neatly staged, the decorations of the studio scene being especially tasteful and artistic. Judge Not will be acted for two weeks, at the expiration of which time Miss Ellsler's engagement closes. On the 13th inst. the preliminary season of the Madison Square opens with the production of A Legal Wreck.

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Nadjy is still crowding the Casino. Light and ephemeral as is the texture of this piece, it nevertheless has proved, and is still proving, a wonderfully magnetic summer bill of fare.

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Prince Methusalem is doing very well in this its third week at Wallack's.—The Wild West will remain but one week longer at Erastina.—Nero is attracting multitudes to St. George.

### How to Make Actors

There appears to be a powerful effort made just now to extend the functions of the drama and its cognate arts in every direction. One of the latest is that a prima danseuse has volunteered to teach a debutante the Hungarian dance which she went from New York to Buda Pesth to learn.

On the other hand a South American amateur, Senor Alfonso Uiso, of Rio Janeiro, has offered a large monthly subsidy to the theatre of the capital which shall produce national dramas and a premium of $3,000 to the Brazilian author who shall produce the best national drama.

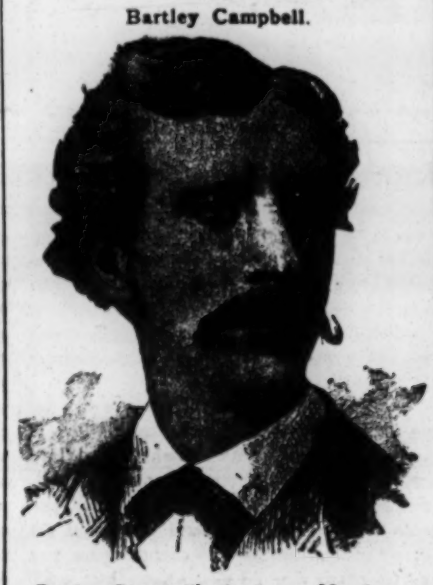
Here at home these aspirations turn to conservatories and schools in which performers shall be formulated and introduced to the stage by dogma and routine. The history of the English stage shows that in other days the stage and its own creations were the only schools. The actor springs from the drama as a natural offshoot, the sap and life of which lay in the creative pen of the dramatic author. The actors were the children of the play, and not its parents and creators, as is the shibboleth of these times we live in.

In the prolific Elizabethan era great dramatists swarmed and led the way for great acting. In the subsequent epochs it was Shakespeare and his allies who inspired the stage and made it possible for actors to show the scope of their genius by dramas and characters adequate to the most exacting demands of passion, pathos and humor. The play was the living fountain from which the histrionic artist derived his inspiration. Now there is an attempt sometimes made to foist upon the play and the stage the exoteric pupil of schools and martinet drillers. The result is not rarely a Punch and Judy representation in which the wooden manikin is obvious enough.

No original dramas being offered or accepted, the theatre is forced to fall back upon the thrice-created old standards, or to do the best it can with carpentry and the paint-brush. The demand of the hour is, therefore, original plays from the pens of men of genius, furnishing characters and situations which will wake into life and action the genius of the players and put him upon his metal to project upon the stage fresh creations sparkling with the freshness and brightness of the dawn.

NESTOR.

### Bartley Campbell.



Bartley Campbell's death on Monday occasioned little surprise. For some time it had been known that the end was rapidly approaching. The news, however, prostrated his wife—expectation of the inevitable having failed to prepare her for it. The dramatist's career was industrious and chequered with many lights and shadows.

Bartholomew Campbell was born on August 12, 1843. In 1856 he entered a Pittsburg law-office as a student. In 1858 he abandoned the law and became a reporter on the Pittsburg *Leader*, rising eventually to the dignity of dramatic critic, and, by his outspoken criticisms, keeping the paper in constant danger of libel suits. In the political campaign of 1863-4 he was active as a speaker on the Democratic side. In 1868 he started the Pittsburg *Evening Mail*, which soon failed, and in 1869 he held a subordinate position on the Louisville *Courier Journal*. In 1870 he was in New Orleans doing newspaper work and for one session was official reporter of the Louisiana House of Representatives. He then bought out the *Southern Magazine*, which only lived a few weeks. For several weeks after its failure, he and his wife (a native of Alleghany City, *nee* Williams) were in great straits, and depended on the credit of a friendly grocer for the means of sustaining life.

Returning to Pittsburg Mr. Campbell obtained reportorial employment there and in Cincinnati. He then edited the *Pittsburg Paper*, a daily which died under his regime.

In 1870 he turned his thoughts to playwriting, and wrote for J. Newton Gotthold, then leading man at the Pittsburg Opera House, his first sensational drama, founded on the Pittsburg railroad riots. It was entitled Through Fire, and it ran four weeks. It was repeated at Philadelphia but without success, under the name of The Lower Million. Nothing daunted he kept the pot boiling, as bohemians say, by writing lurid tales for the cheap story papers, and by newspaper work in St. Louis and New York.

In 1873 he obtained the dual position of business manager and dramatist at Hooley's Theatre, Chicago. While there he wrote Peril, which was produced with fair success. A year later it failed at the Union Square Theatre. In 1873 he wrote Fate, produced by Carlotta Le Clercq, of Fechter's company, at the Star Theatre, where it was unsuccessful. But it afterwards remained a good provincial attraction in England for two years. The next drama was Van, the Virginian, which had a trial in Chicago and was afterwards produced at St. James' Theatre, London. Frank Mayo later toured with it, playing the leading role. On May 30, 1875, On the Rhine was produced at San Francisco, and in the same year and city his adaptation of the German comedy, Ultimo (Daly's Big Bonanza) proved fortunate, netting $16,000 in a four week's run.

In August, 1876, Campbell took a six months' trip to England. The following year, How Women Love was produced at the Grand Opera House, this city. It was subsequently reconstructed under the title of The Vigilantes. A Heroine in Rags was produced at the Arch Street Theatre, Philadelphia, with Effie Ellsler in the leading character. It was financially successful. My Foolish Wife was produced in the same city on October 15. In 1878, in January, John T. Raymond brought out Risks at the Park Theatre here. John Dillon, the popular Western comedian, made a hit in it, and it helped the author's reputation.

In that year Clio was produced in Chicago It was reproduced by the author at Niblo's on August 17, 1885, as a spectacle, at great expense. The author was, however, so ill-advised as to preface the performance with a funeral dirge upon Grant, which helped to kill his play.

Before this Mr. Campbell had started a company of his own on the road playing Peril, The Virginian, Fate and How Women Love. He started out with the first Pinafore road company, and had to return to New York, destitute of immediate resources.

His good fortune, however, was near at hand. Louis Aldrich and Charles R. Gardiner had conceived the idea of a play of the same general character as The Danites, in which Aldrich had acted very successfully. Campbell wrote My Partner, which was to be the turning point of fame and fortune. The circumstances of its production are interesting and instructive. When the play was ready Mr. Gardiner went to A. M. Palmer about it. Gardiner speaking of it shortly after the production said: "I shall not soon forget the look Palmer gave me. He did not say I had impudence, but he looked it. I assured him it was worthy of his consideration, and asked him to hear it. Another look at me and one at the thermometer. I suggested the plan of Aldrich going to Stamford to read it. He remarked with a smile that a dozen such opportunities occurred every week, and proposed taking it home. I did not have it with me, so next morning Aldrich went to Stamford. He found Mr. Palmer about to start for a drive. Palmer said he could give him ten minutes. Aldrich said, 'I'll read you the first act,' and before Palmer could say anything, Aldrich dashed into it. At the end of ten minutes he had finished the act and arose to go. A little child came into the room to say the ladies were ready, but Mr. Palmer in his quiet way said, 'Mr. Aldrich, I want you to read that play,' and, speaking to the child said, 'tell your mother we shall have to wait a little.' The play was read hastily, and in two hours Mr. Palmer had said, 'I will play it.'"

It was accordingly produced at the Union Square Theatre on Sept. 15, 1879, and turned out to be both financially and artistically one of the greatest successes of that house. Mr. Palmer spared no exertions in the production. The stage setting was very fine, and one scene, a view of the Valley of the Golden Gate, with Mount Shasta in the distance, was spoken of in THE MIRROR at the time as a veritable triumph of Richard Marston, the artist. The cast included Louis Aldrich, Charles Parsloe, Maude Granger, Frank Mordaunt, Harry Edwards, J. W. Hague, J. H. Burnett and Alice Gray. Campbell received $3,000 for the play and $17,000 afterward in royalties. Campbell's growing fame was shown about this time by the way a number of play pirates handled Peril, Fate and Van the Virginian in the Northwest and Chicago.

On the 29th of the same month The Galley Slave was produced at Philadelphia, and during its career netted about $60,000 for its author. His next play was Fairfax, brought out at the Park Theatre, Boston, Dec. 8, 1879, with Agnes Booth in the leading role. It was also played at the Park in New York. My Geraldine came out at the Standard Dec. 21, 1880 The White Slave was produced at the Fourteenth Street Theatre April 3, 1882 Then came Friend and Foe, with W. J. Scanlan as a star. Siberia, the profits of which were $100 000, was first seen at San Francisco, November 28, 1882 Separation at the Union Square Theatre January 28, 1884, with Charles Coghlan, Maud Harrison and Eleanor Carey in the cast, had a run of a hundred nights. Paquita, his last play, was produced at the Fourteenth Street Theatre on August 31, 1885, and failed.

In that year Campbell took the Fourteenth Street Theatre from Samuel Colville at a heavy bonus. His affairs became very entangled and his mind showed symptoms of breaking down. His speech and actions became extravagant. In May, 1886, Justice White, of the Yorkville Court, sent him for examination to Bellevue Hospital, where he was pronounced a sufferer from paresis.

He was placed in Bloomingdale, and was removed thence on Nov. 30, 1886, to the asylum at Middletown, where he was kept under the care of Dr. Talcott at the expense of the Actors' Fund and of the Elks, of which he was a member. He died there somewhat suddenly in a state of wild delirium on Monday afternoon at three o'clock, without any relative near him.

The funeral arrangements were carried out by the Actors' Fund. J. F. Slevin, the undertaker to the Fund, received the body at his establishment at 25 Spring street, and it was sent on to Pittsburg for interment yesterday (Wednesday) according to Catholic rites.

It has been estimated that the profits of Campbell's plays amounted to half a million, and yet through sheer entanglement he may be said to have died a pauper. The incidents of extreme poverty in his early struggles would have crushed out a less ardent and ambitious spirit. He was whole-souled, kindly and generous. No man in the profession was better liked. He leaves a widow and two sons, both of whom hold positions in the business department of the Madison Square Theatre.

## Gossip of the Town.

Margaret Mather will open Miner's Newark Theatre on Sept. 3.

John Lehnen, manager of the Windsor Theatre, Chicago, is in the city.

Charles J. Shaw, manager of the Toronto Opera House, is in the city.

R. B. Mantell came up to town from Sheepshead Bay on Monday.

Frank Irving has been engaged as advance agent of Lights and Shadows.

Rehearsals of The Oolah will probably begin at the Casino next week.

Joseph Jefferson will open his season in Baltimore on September 24.

W. H. Morton, manager of the Columbia Theatre, Chicago, is in the city.

Mattie Yore and Tommy Yore have been engaged for The Arabian Nights.

Dotty Neville has been engaged to originate a part in Tillotson's Zigzag.

Alfred Klein and Ristori Klein have been engaged for the Erminie road company.

Archie Boyd will star next season in The Old Kentucky Home, opening about Sept. 1.

Rehearsals of Casper the Yodler will begin at the Criterion Theatre, Brooklyn, on August 16.

W. H. Sherwood, formerly manager of the Academy of Music, Norfolk, Va., is in the city.

Lionel E Lawrence has signed to play Utterson in Dore Davidson's Dr. Jekyll and Mr. Hyde.

Will C. Cowper's play, Grandfather's Clock will begin the season at Chicago on September 17

Frank Carlyle has been specially engaged for a leading role in Lord Chumley at the Lyceum.

George Backus arrived last week from his home in Columbus, O. He will be in Lord Chumley.

Rehearsal's of Clay M. Greene's version of Uncle Tom's Cabin will begin next Monday at the Star.

Robert J. Ward has received excellent notices for his capable work in comic opera the past season.

Rehearsals of The Queen's Mate began at the New Broadway Theatre yesterday (Wednesday)

All the chorus and ballet of the Casino Nadjy company were photographed in groups by Falk on Tuesday.

The Lost in New York company opens its season in Harlem on September 3 Time is nearly all filled.

Mme. Cottrelly is attending rehearsals of Lorraine at Wallack's, having fully recovered from her late accident.

Fred. Vaughan has been re-engaged as stage manager of the Thrown Upon the World company for next season.

Sir Arthur Sullivan is reported to be engaged in writing the music for Henry Irving's production of Macbeth.

Emily Maynard, a versatile young actress and singer, has arrived in the city, and is disengaged for next season.

The Shadows of a Great City will open its season and that of Proctor's New Opera House, Lynn, Mass., on August 30.

Ada Gray is spending her vacation at Asbury Park Her season opens at Hoboken on Sept. 10. She will have a repertoire of eight pieces.

Rehearsals of A Legal Wreck, to be produced at the Madison Square Theatre on August 13, were begun on Monday. The company includes Alfred Hudson, Sydney Smith, George Fawcett, Boyd Putnam, Sydney Drew, Ida Vernon, Frances Graham, Nina Boucicault, Fanny Denham Rouse and Elsie Lombard.

The following people have been engaged for Mathias Sandorf, to be given for the first time in this country at Niblo's on August 18: J. M. Colville, W. S. Harkins, Robert Neill, W. H. Wallis, Fred de Vere, Edwin Seay, John Wilson, William Richardson, Maude Thompson, Lillian Vane, Cecile Rush, Ricca Allen, Louise Allen and Annie Dunbar.

Rehearsals of Hallen and Hart's Later On begin at Dockstader's next Monday. The season of this company and the Bijou Opera House, Pittsburg, will commence simultaneously on August 27, and on the following Monday night Sept. 3, the company will open the season of the Metropolitan Opera House, Columbus, Ohio.

J. F. Brien has purchased Lorine, a society drama in four act. by Alice Ives, which will be produced Oct. 1, at Cincinnati, with Helen Blythe in the leading role. The company to support Miss Blythe has been filled, and all time has been solidly booked for the season, the latter part of which will be given to two-week stands only.

The steam yacht, *Amusement King*, owned by H. R. Jacobs, is now moored at the foot of West Twenty-third street. On Friday she will depart for Albany with the owner and his staff. Mr. Jacobs will leave the yacht at Albany, and go on a tour of inspection among his many theatres, prior to their opening. He expects to return to the city in ten days.

J. L. Buford has acquired the rights to Augustin Daly's comedy, A Night Off, and will place it upon the road with a complete cast, and with all the details that characterized its production in this city. He is now booking time for the coming season, assisted by C. J. Burbidge, who will be the manager. Mr. Buford's company will be the only one authorized to play the piece.

The complete company engaged by Daniel Frohman to support E. H. Sothern in his coming engagement at the Lyceum is as follows: Fannie Addison, Belle Archer, Etta Hawkins, Dora Leslie, C. B. Bishop, Herbert Archer, George Backus, Frank Carlyle, Rowland Buckstone and A. W. Gregory. Mr. Sothern's comedy, if it meets with favor, will run until the middle of October, when The Highest Bidder will be revived for three weeks. The company will then go on tour.

For the final tour of A. M. Palmer's Jim the Penman company an elegant souvenir is being devised in the shape of an illustrated brochure containing the story of the play and a tinted portrait of Mr. Palmer in colors—a facsimile of the last page of the Christmas MIRROR. In this book it is explained that the withdrawal of the play becomes necessary, owing to arrangements which Mr. Palmer has already made for the presentation throughout the country with his own companies of other successes which he has secured in foreign capitals. These will receive their first American production either at the Madison Square Theatre or at Palmer's Theatre (formerly Wallack's).

The regular Madison Square Theatre company, consisting of twenty-two persons, leave for San Francisco by special train this (Thursday) evening. The organization consists of J. H. Stoddart, Alexander Salvini, E. M. Holland, Frederic Robinson, Walden Ramsay, C. P. Flockton, William Davidge, Herbert Millward, Harry Holliday, E. Berestord Hollis, Mrs. E. J. Phillips, Annie Russell, May Brookyn, Virginia Buchanan, Kate Malony, Clara Lipman, Annie Homan and Little Gertie Homan. Louis Massen and Marie Burroughs, of the company, are already in San Francisco. G. W. Presbrey will act as stage manager, while W. R. Palmer goes as business manager. The season will open at the Baldwin on August 13 with a production of Partners.

## The Giddy Gusher.

The staid *Times* is responsible for saying that belles on the seashore at Entretat, France, are attracting much attention by bathing this year in black jerseys and black stockings.

I should think they might.

A jersey comes a trifle down over the hips and black stockings come just a trifle above the knee.

That leaves a hiatus, I should say, calculated to create and attract much attention.

* * *

The paragraph reminds me of a story they used to tell of a lady who lost a theological lover by the construction he put on her bathing costume as described by herself.

The slang phrase of the day was "anything else." Folks used it constantly, and our modest man came on his Minerva building an ugly oil silk bathing cap.

"You're never going to wear that in amongst people at the seaside?" he said, and she replied chippily: "I ain't going to wear anything else."

When Minerva looked up the parson beau had slid out, and he never came back again.

Years after she heard with what agony he had related the awful fact that "Miss Smith bathed at Nahant in an oil-silk cap and nothing else."

* * *

The *Times* ought to claim a percentage on the receipts of that watering place. There must be an influx of humanity by the shores of Entretat after the New York paper is read.

Ella Wheeler Wilcox, according to the prints, wears white, trimmed with blue braid. Mrs. Langtry did bathe in a crimson, tight-fitting suit. Sidney Armstrong has a white bathing dress hung with tiny blue worsted balls. Fanny Davenport in a suit of navy blue stockings and blouse, with her famous turn-over sailor collar and turned-back cuffs of irreproachable white linen, used to create a sensation. How on earth did she keep that collar from wilting in the bountiful wash-tub of the sea? (It was celluloid, and water only added to its lustre without diminishing its stiffness.)

All these ocean toilets have had their successes, but the simple jersey and black stockings of Entretat will have the call when real interest is awakened.

* * *

I honestly believe I shall yet put out a shingle stating that "dramatic incidents will be inserted in plays, and foggy passages be cleared by the Gusher, after a new process."

People sit down and write pieces with great literary merit, lots of enthusiasm, plenty of situation, but they fail miserably in construction. They make the fatal error of trying to surprise an audience as well as some of the dramatis personæ. A playwright should take, first of all, his audience into his confidence, make them accomplices of the crimes committed, and accessories to all the good and virtuous incidents scattered along his acts.

* * *

Now there's nothing more interesting than a baby to the average audience. In the play presented by Effie Ellsler on Monday night there was never a line in all the business that referred to a child. There was no appearance anywhere of a child. There was no likelihood that any one would become a parent from first to last.

Those who studied their playbill saw the name of a kid set down, but the most of us supposed it would be a kind of epilogue, and that after Ellsler and Vanderfelt were reconciled there might be an apotheosis showing a happy home in the future and a baby as a consequence.

When Ellsler referred to the object on which her whole heart was placed, without so much as an allusion to a posthumous infant, we all supposed she meant her art, that her profession as an actress filled her soul to the exclusion of other loves. But when she trotted out a fine, lusty child of certainly three years, it rather knocked us, and it hadn't the desired effect on the audience.

* * *

Had we seen that child early in the fourth act, heard her speak of it in the third—the child its father had never seen—and if the grief-stricken man had asked humbly to look upon his baby before he left, then the introduction of the little thing and its fearless way of going right to the arms of its own papa, would have been vastly more effective than as it now stands.

Again the conclusion of the second act would be stronger if instead of being discovered alone behind the screen, if, when the screen fell, she had been in the act of coming forward with the recreant wife, avowing she was calling upon her and about taking leave, how much better it would have been.

What clearing up of the suspected woman's character the presence of an unknown unimpressive little lady like Ellsler behind the screen was, didn't appear to the audience.

A very stunning, striking woman who could act, a sort of Genevieve Lytton and Isabel Morris rolled into one, would make the Madison Square play a greater success.

Effie Ellsler is at her best in sweet, sympathetic parts. If, when Mr. Vanderfelt went all wrong with the statuesque Bancroft, she had meekly bowed to the inevitable, looked at the picture on the easel, then at herself in the glass, threw up the sponge in the unequal match with a few heart-broken words, she would have been in her glory and the sympathy of the whole house.

Instead of taking to the stage had she gone into a hospital as a nurse, and the author sending the artist there with lead poisoning, painter's colic, trouble with his pallette or any other artistic disease, thus bringing round the reconciliation, the play would fit Effie Ellsler, who is in every external way a gentle, quietly emotional little actress.

* * *

But let me ask her in justice to herself, if she don't swap high roller plays for the domestic and yielding sort of thing, to at least shake up her dressmaker.

Maria Iscariot Manteaumaker, who made the dresses for Katherine, deserves the knout. Here in two acts in concussion she wore frocks of an exploded mahogany color, two different shades of the same unpleasant hue.

Then every dress of the lot hung so miserably that had they been pretty the make would have spoiled 'em. They were six inches longer in some places than in others. They were wretchedly adapted to disclose bones, and they were as elderly in general get-up as frocks could well be.

* * *

Having entitled myself to be called a cricket for the week—by finding all the fault I can—even recommending Brother Vanderfelt to trim off six inches of that protracted coat-tail in the last act, and urged the gentleman who plays the small-headed lord to shirr his grey pants about the knees and again at the ankle, making a sort of double-deck Zouave business of it—I will proceed to take up the cudgels with my own dear MIRROR.

THE MIRROR clamors for light in theatres. For Heavens sake, no!

Under cover of the *entr'acte* comes the powder-puff opportunity. A lady sat beside me the other night, who filled my soul with envy. She had a square bit cut off the calf of a blue, silk stocking, loaded—just weighted with powder. A pretty flounce of real val. fell around it, and a delicate odor of violet exuded from it. It was a Jim Dandy, and she got it out between every act just as the curtain hoisted and the lights were lowered.

No, don't keep the lights up, for there are lots of little repairs made under cover of the darkness that would be impossible in the full glare of the gas.

* * *

I was going to share a box at a theatre lately and she began to hunt her opera glasses.

"You won't need 'em," said I, "so near the stage, and it must annoy the actresses to feel a glass gunning 'em at such short range."

"I want 'em for another purpose," she replied with a smile, and I saw she did, as she filled up both sides—one with a carefully compounded cocktail and the other with plain whisky, with a dash of bitters.

A gentleman's cane nowadays furnishes a corkscrew, and ladies' umbrellas conceal powder puffs, flasks and billet doux.

"Be very careful about this letter business," said I to a giddy married woman. "For Heaven's sake, don't keep any letters to be found some day to confound you—no place is safe."

In answer she picked up a big oxydized-handled umbrella, unscrewed the top, and removed a tightly rolled parcel of letters. There's a fatal fascination to some women in sitting on a gunpowder keg with the old man smoking all round 'em. THE GIDDY GUSHER.

## The End of a Noted Theatre.

On Saturday night last the curtain was rung down on the final performance at the old California Theatre, which was originally built by the late William C. Ralston, the banker, and other capitalists, for Lawrence Barrett and John McCullough. It is said that the building will be razed to the ground and a large hotel erected thereon. This information comes in the face of other reports that a new theatre was to have been built. The early history of the house was one of artistic triumphs and financial successes. It was opened some eighteen or twenty years ago, and the receipts of the first three hundred performances were $278,000. Money was the first play presented, in which one of the lessees appeared, supported by such people as E. J. Buckley, Harry Edwards, Willie Edouin, John T. Raymond, John Wilson, W. A. Mestayer, William F. and Claude Burroughs, Mrs. Judah, Mrs. Saunders, Sophie Edwin, Emelie Melville and Minnie Walton. Of the original members, McCullough, Raymond, Claude Burroughs, John Wilson, Mrs. Judah and Minnie Walton are dead. All the prominent stars of the country played there during Barrett and McCullough's tenancy. After a year or two Barrett seceded, and came East as a star. McCullough then ran the theatre alone, and attempted to follow his partner's successful business methods, but failed, when Ralston, who had been backing him, committed suicide, owing to the failure of the Bank of California, of which he was then president. McCullough then turned the theatre over to Barton Hill, who also failed. Gen. Barton, late of the Bijou, this city, then took the helm, but was equally unfortunate. About this time (1875) Lucky Baldwin commenced the erection of his mammoth hotel and theatre, and the Grand Opera House was also built. The opening of these new theatres attracted the public, and Barton had to succumb. Subsequently Haverly took a lease, and did tolerably well for awhile, when Frederick W. Bert assumed the management. He retired shortly after in favor of Al. Hayman, who renounced it after a brief and unprofitable career. Since then it has been rented to various parties, and has finally succumbed to its more successful rivals. The old California is famous for having turned out more stars than any other theatre in America.

## Gossip of the Town.

Will J. Jossey is in the city, and disengaged for next season.

J. K. Emmet sailed for Europe with his wife yesterday (Wednesday) on the *Britannic*.

Wilhelmina Swanston, late with Daniel Bandmann, is in the city, and invites offers for next season in juvenile roles.

The road company to play Gilbert and Sullivan's new opera, sent out by the Casino, will rehearse the piece on the road.

Charles T. Ellis' company will commence rehearsals at F. F. Proctor's Criterion Theatre, Brooklyn, on Thursday, August 16.

A good attraction for Fair dates—September 4, 5, 6—is wanted by Manager L. T. Sterling, of the Opera House, Gouverneur, N. Y.

It is said that Helen Bancroft will sail for England shortly, to appear in London in a series of special matinee performances.

N. A. Morkill has become the manager of the London (Ont.) Theatre, and has succeeded in securing the first attractions of the day.

Boyd Putnam has been engaged for the juvenile role in Gillette's A Legal Wreck, to be produced at the Madison Square August 13.

Leon Thomas has been re-engaged by Pulmoni's Star Stock company as special messenger, and not special manager, as stated last week.

George Keogh, formerly manager for Mrs. Langtry, sailed for England on Saturday. He will probably bring back a new play for the actress.

Marie Prescott and R. D. McLean are preparing for elaborate productions of several Shakespearean plays during the season of 1889-90.

Professionals can receive excellent accommodations by applying at 251 West Fourteenth street, where music and dancing are features.

E. R. Richards, formerly manager of the Hennepin Opera House, Minneapolis, Minn., died in that city this week from the effects of a recent accident.

William Gillette's A Legal Wreck will probably first be seen in book form, as the novel that he has written under that title is to be issued next week.

C. W. Couldock will open his season in Hazel Kirke, at the Grand Opera House, Boston, on November 26, under the management of C. B. Jefferson.

E. E. Kidder has returned from the Catskills, where he remained only a week. He is now busy on his play for Sol Smith Russell, The Poor Relation.

The report that William Henderson was about to send a company on the road in Almost a Life and Claire the Forge-Master is authoritatively denied.

Will C. Sampson, last season with George S. Knight, has become a partner in A Cold Day company, and will play Perkins, Fisher's part in the Western company.

Beatrice Lieb is the latest engagement for Duncan B. Harrison's Paymaster company, which will be seen at the Star Theatre during the weeks of Sept. 17 and 24.

F. C. Mosley, of Louis James' company, is stopping at Moriches, L. I. A few days ago he gained distinction by saving a drowning person at the risk of his own life.

The Albert-Edward troupe of English pantominists leave Havre on Saturday for this country, under engagement to Manager Gilmore for The Twelve Temptations.

A handsome souvenir, consisting of a miniature steam engine, made of composition, will be distributed on gala occasions by E. M. Gardiner's Streets of New York company.

Four of the children who appeared in the production of A Midsummer Night's Dream in this city, played at the open air performance at Masconomo-by-the-Sea on Monday night.

Some good open time in September can be had at White's Opera House, Detroit, and also at the Standard Theatre, Chicago. Charles O. White is the manager, with office at 1147 Broadway.

Ben. Grinnell and wife (Nellie Bowers) have been re-engaged for the Kindergarten company for next season. They are spending the Summer at their farm in Morrisania—the Grinnell Chateau.

W. M. Wilkison has been re-engaged by Joseph H. Mack for the Robert Downing company next season. Wm. Eversole, who has been for five years with Mr. Mack, will continue as treasurer.

Mark Lynch, late of Mrs. Langtry's company, has not yet made arrangements for the coming season. He is in New York and disengaged. On Saturday he will go to Long Branch for the month of August.

Eddy and Murphy, managers of the Casino Opera House, Hoosick Falls, N. Y., claim that that place is one of the best show towns in the State. Klaw and Erlanger are making some excellent bookings for the Casino.

Ullie Akerstrom is at her home in Chicago, utilizing her spare moments in re-writing a translation from an old German play, which she has christened Little Gretchen, which she proposes to add to her repertoire next season.

Before leaving England Tony Pastor presented Jenny Hill, a well-known vaudeville artiste, with a magnificent salver of great value bearing the following inscription: "To Jenny Hill, from Tony Pastor, as a token of his admiration for her as an artiste and his esteem for her as a friend." Mr. Pastor has commissioned Hugh Jay Didcott, his English agent, to organize a large company for him next Spring.

Klaw and Erlanger have the booking of The Fugitive, and are also placing through the New England circuit J. K. Emmet and Harbor Lights. They are making big winds on the New England territory, where they also represent a large number of theatres.

Klaw and Erlanger are booking a fine line of attractions for F. F. Proctor's new Twenty-third Street Theatre, which is to be run as a first-class theatre with the same class of attractions as those of the Star Theatre and the Grand Opera House.

The Little Tycoon opens its season at Allentown, Pa., on Sept. 24. Klaw and Erlanger have nearly completed the route for this company, which lasts for forty weeks, and covers almost every one of the principal cities between New York, New Orleans and San Francisco.

George A. Grace, a nephew of Roland Reed, and a stage-carpenter of some repute, has been engaged to take charge of the scenery of The Stowaway. Mr. Grace was formerly the master machinist of the Lights o' London company.

Murray and Murphy and their company, which is not yet quite complete, will leave this city on August 16 to rehearse at Mt. Clements, Mich., where they open on August 27 for the season. The company will consist of twenty-two people.

Richard Coleman will star next season, it is stated, in a new comedy, by the late Fred Marsden, called Our Picnic. THE MIRROR was not aware that Mr. Marsden ever wrote a play under that title. It may, however, be one of his early efforts, lately unearthed by his executors.

Julia Blake, who has received her dramatic education in the rigid school of stock companies, and is a finished actress of the emotional order, is at present in the city, and disengaged. Her husband, Charles O. Richardson a clever character actor and comedian, is also at liberty.

Jerome Hotel, on Sheepshead Bay, is at present sheltering Robert B. Mantell. A lively little hop was held there the other evening, but Mr. Mantell was not present, owing to his failure to catch a train from a village on the island where he had gone to spend the day.

The Identification Card Company, of which Henry Pincus, well-known in the profession, is the manager, is gradually extending its field of operations. Actors who desire that their identity shall not by any chance be put in question, are likely to find the card valuable.

Clay M. Greene's new play for Fred Bryton is entitled The Livingstone Case; or, The Cruel City. Mr. Greene is now with Mr. Bryton in Vermont, putting the finishing touches to the play. The company will carry its own scenery, and the play will be seen in New York in October.

J. L. Buford, manager of the Warder Grand Opera House, Kansas City, Mo., has secured A Night Off for next season. Among the people engaged are C. J. Burbridge, who will manage the company, George Gaston, Stanley Rignold, A. De Lesser, Mrs. Eberle, Virginia Harned and Pauline Willard.

E. D. Griswold, manager of the new Eleventh Avenue Opera House, Altoona, Pa., says that since his statements in THE MIRROR concerning the two theatres in that city have become public, he has made more first class bookings than he ever did before in the same space of time, and that the people of Altoona assure him that he has got the best of the fight.

Several members of Richard Mansfield's company assisted at a charity entertainment given on the *City of Rome* on the 17th ult. John T. Sullivan recited "Fra Giacomo," W. H. Crompton delivered a humorous discourse, and Mrs. D. H. Harkins and Adelaide Emerson contributed songs. The receipts, which were donated to the Liverpool Institution for sailors' orphans, amounted to $104.

Mrs. James Brown Potter has abandoned her old repertoire, with one or two exceptions, and will appear next season in 'Twixt Axe and Crown, Lady of Lyons, Romeo and Juliet, Antony and Cleopatra, and Hero and Leander, the latter a new adaptation by George Parsons Lathrop. She is now in London studying Cleopatra under the direction of Herman Vezin and Mrs. Stirling. Kyrle Bellew will continue to be her leading support.

The controversy between the managers of the rival theatres in Altoona still waxes warm. Last week E. D. Griswold published affidavits in refutation of John Kastendike's statements from citizens of that city derogatory to the Eleventh Avenue Opera House, in which these same citizens state that their names were attached to Kastendike's card under a misapprehension. The battle is a pretty one, and heartily enjoyed by the profession.

Rachel Booth wishes THE MIRROR to correct the statement made in its list of "Real Names of Professional People" a few weeks ago, where she was catalogued as "Mrs. William Powers." She says her name is "Miss R. Booth, both on and off the stage." THE MIRROR gladly makes the correction. The lady will be at liberty after September 1 to make an engagement—only of a professional nature, however.

Maze Edwards is a vestryman and deacon in the Episcopal Church of the Holy Spirit, located near his home at Bath Beach. His personal donations to the funds of the church have taken the form of a series of entertainments in Odd Fellows' Hall, which have proved highly successful. Among the professionals who have thus far taken part and made hits with the Bath Beachers are Roland Reed, Amy Lee and Alice Hastings. Verily, Deacon Edwards is a worker in the vineyard.

Held by the Enemy will open its season at Baltimore on August 27, the following people having been engaged: Charles W. Stokes, James E. Wilson, Ralph Howard, James Galloway, H. A. Moray, Joseph Humphries, Frank Hervey, John Hanon, Harry Rose, Joseph Rickard, James Stanton, William Francis, Charles Stoddart, Kate Denin Wilson, Esther Lyons and Minnie Dupree. Herbert Varley will act as manager, while J. W. McNamara will go in advance.

J. M. Hill has secured the Fifth Avenue Theatre for five weeks, and will open the season at that house on August 27 with Mrs. Mary H. Fiske's play of Phillip Herne, which will be put up for a run. Among those who will appear in the play are Joseph Haworth, Joseph Wheelock, James Deane, Bertha Welby, Sydney Armstrong, Henrietta Lander and pretty Kate Florence, a daughter of Katherine Rogers. New scenery is being prepared for the play, which will be put on the stage in grand style.

Johnny Wild has devised a very pleasant means of combining business and pleasure. He is now on his farm near Troy, this State, superintending the building of a small steam yacht. In a couple of weeks, on his invitation, the entire company engaged to support him in Running Wild, go up to his farm, where rehearsals of the piece begin on August 26. The season opens on Sept. 13 in Albany, and as Mr. Wild has hosts of friends in the neighborhood, and belongs to three or four big clubs there, it is expected that the opening will be a veritable "boom" for both star and play.

Corinne and Mrs. Jennie Kimball sailed for Europe yesterday (Wednesday) for a much-needed rest. Corinne will visit Paris for the purpose of securing some very elaborate costumes to be used in Arcadia and Monte Cristo, Jr., and will return early in September to open the Corinne Lyceum Theatre in Buffalo. Next season she will have two special cars, which will be on exhibition to the public at Jersey City about the 1st of September. One will be Corinne's special drawing-room and dining car, and the other will be a sixty-five-foot baggage and scenery car.

On Tuesday Charles E. Vernam, proprietor of the Morton House, filed a bill in chancery against the Courtlandt Palmer estate, to restrain it from entering on his premises and using a portion of the same for the rebuilding of the Union Square Theatre, in accordance with the requirements of the Building Department. The matter is said by Manager Hill to be simply a disagreement between the Palmer estate and Mr. Vernam, which will probably be settled without materially interfering with the plans for the rebuilding of the theatre.

Phil. Irving saw the first performance of Johnson and Slavin's Minstrels at Bridgeport, Conn., on Monday night, and thus briefly and enthusiastically discoursed to a MIRROR reporter: "In all my thirty years' experience I never saw a handsomer costumed set of men or witnessed a more refined and elegant minstrel performance. Slavin was enthusiastically received, and the gem of the evening's performance was an operatic air sung by Johnson, Forseman and Malcolm in the second part. The performance went along as smoothly as though the boys had been on the road for months."

The following ladies and gentlemen have been selected by Dion Boucicault as entitled to certificates as students in the Dramatic School of the Madison Square Theatre: Misses Rockman, Cradock, Sitgreaves, Nunez and Meres, Pauline Kelly, Eugenie Taber, Mildred Conway, Viola Whitcombe, Angie Norton, Palma Morris, Adelaide Fitzallen, Lucy Freeman, Alice Shepherd, Eva Randolph, Jessie McIntosh, Madeline Mills, Sadie Holmes, Lillian Lawrence, Ida D. Benpey, Josephine Carolyn, Dolores Marbourg, Sadie Thorne, Mrs. S. Suydam, Mrs. Lancaster, B. R. Throckmorton, E. S. Belknap, Charles Claflin, A. Preston, W. J. Bingley, T. E. Moran, W. T. Moreland, Henri Lynn and Joseph McHugh.

Anent the controversy going on between the managers of the two theatres in Altoona, Pa., Mr. Kastendike, of the Mountain City Theatre, made the following statement: "I desire to inform managers that this controversy in securing attractions will have no injurious effect on the business in Altoona, as its people thoroughly understand the matter; and if managers knew as well as our citizens do which is the better house, it would be unnecessary for me to make any assertions or explanations, as it is a recognized fact in Altoona that ninety-five per cent. of the business the coming season, and one hundred per cent. the following season will be done by my house. It is our intention to make it pre-eminently the greatest one-night stand in the country."


ROBERT J. WARD.

Mr. Robert J. Ward as Dick Deadeye was excellent, his rendition of this exceedingly difficult character being one of the cleverest ever seen here. His acting was almost faultless, while his powerful basso was far superior to that usually heard in comic opera. All the other parts were acceptably filled, while the chorus which is one of the finest ever heard in Philadelphia, sang with its usual strength and precision.—*Philadelphia Evening Paper.* (*Com.*)

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# PROVINCIAL.

## BOSTON.

The doors of the Museum were opened for the preliminary season on Monday evening, and the new piece, Katti, the Family Help, got a magnificent send-off. It was its first presentation in America. Though of a very light order, it possesses those peculiar qualities which would make it a success anywhere. At the Strand, in London, where it was originally brought out, it has had a hundred nights' run, and is still a drawing card. The co. is a tolerably strong one, with Marietta Nash as Katti, and George Lauri as Finikin Fluffy. The play is booked for two weeks.

The three weeks' operatic season at Oakland Garden closed on Saturday, and this week the grand attraction is a special version of Uncle Tom's Cabin, with Sam Lucas as Uncle Tom, and Kate Partington as Topsy. Some of the effects are of a very realistic character. A portion of the lawn has been utilized as a cotton field, with plants set out, and the lake is so arranged as to do duty for the Ohio River, in the scene where Eliza flies from the slave catchers.

The Pirates of Penzance holds the stage at the Bijou this week, with additional variety bill.

Items: The daily papers will tell you all about the Masconomo lawn performance of A Midsummer Night's Dream on Monday evening. The weather could not have been better. Everything was propitious, and the play went off admirably. It was a pleasant performance, but not a great one. Indeed, no one expected that. The cast contained some good names, but none of exceptional strength. In a pecuniary way the affair was a grand success.—Roland Reed comes to the Museum August 13.—The Boston Theatre opens next Monday evening with Mankind.

## SAN FRANCISCO.

July 24.

All the theatres have done well the past week, as the city has been packed with people during the Teachers' Convention, now being held in the city. The Wife, at the Baldwin, has done marvelously well—so well, in fact, that it may fill out the entire engagement. What an excellent co. the Lyceum is, and what perfect satisfaction one has in seeing them act.

T. J. Farron, in the Soap Bubble, has seemed to please the Alcazar audience, particularly his singing of the many songs in it. E. J. Buckly, with a good co., follows next week in Clay Greene's Forgiven.

The Two Johns have not done so well at the Bush. There may be worse plays than Two Johns, there may be worse players than the Two Johns, but I have never seen them. The performance and the performers are so bad that they are funny. I discovered this in sitting through a portion or an act, and now I am going to sit through the whole performance. I laughed so heartily at a little of it that I anticipate a great treat in seeing it all.

Donna Juanita has succeeded Said Pasha as the attraction at the Tivoli. It was presented last night with Ethel Lynton in the leading role. There were flowers galore for the returned soprano, and she was liberally applauded. The cast is good and the performance was smooth and interesting.

The *Examiner* says only one play that was new to San Franciscans was performed last night, and if any playgoer is ignorant of the character of the best dime novels he ought to see that play, and simultaneously provide himself with a knowledge of the prominent points of that style of fiction. The Bandit King is in a way delicious. It embodies so many picturesque impossibilities, such romantic absurdities, such incredible characters, and so many wildly improbable situations, that one does not wonder to see the highest gallery of the California Theatre crowded with intensely interested spectators of its scenes, while the dress circle and orchestra reveal more empty than occupied chairs. And yet the piece is as full of amusement for the experienced playgoer as it is of dramatic absurdities. The Bandit King will be the last play performed in the California Theatre, but it will never fill the house.

The specialty at the Orpheum has done a good business and remains there up to late in August.

Items: Charles Dickson as Jack and Louise Dillon as Kitty in The Wife have made a most emphatic hit with the Baldwin audiences.—Karl Formes has returned after a pleasant sojourn in Europe.—It is said Manager Amberg, of New York, is desirous of giving Said Pasha in German at his theatre, and has made an offer to the managers, Frank McKee and Denman Thompson.—The Highest Bidder, with Mr. Sothern, is one of the future attractions of the Baldwin.—Mrs. M. B. Curtis (Albida de Mer) is recovering from quite a severe illness at her home in Berkeley.—E. J. Buckley was walking gentleman in the company that gave the first performance in the California Theatre. When the last performance of "the legitimate" was given in the same theatre, nearly twenty years after, he was leading man. The first character he assumed on the stage which will soon be torn down was Lord Glossmore, in Money; the last was Genaro, in Lucrezia Borgia.—The Conried English Opera co. will soon be heard here.—Marcus Blum will be leader of the orchestra of the new Bijou Theatre.—The Hicks-Sawyer Colored Minstrels co., which had been drawing immense audiences to the Orpheum, depart Saturday, the 28th for Australia.—It must be pleasant news to the San Francisco public to learn that Manager Hayman has made arrangements for the return next Summer of the charming Lyceum co.—Louise Dillon must like our city as much as it likes her, as this is her third successive appearance at the Baldwin in as many summers.—Your Grace Henderson is, indeed, an exceedingly pretty woman and dresser.—Joseph Grismer, Phœbe Davies, L. K. Stockwell and Ethel Brandon are all home again, and right glad to be, no doubt, after a delightful visit East.—J. R. Marshall has returned from the East, having disposed of his interest in his Japanese co. to Manager Bailey, of Barnum's.—Belle Thorne joins E. E. Rice's co. in Chicago the 18th of next month—another San Francisco favorite gone.—It is announced that W. F. Rochester's Musical Comedy co. will open at the Bush street Theatre on July 30 in a new play called Senior and Junior, with Freddie Stockmeyer, now of the Tivoli Opera co. as the soubrette. The piece is described as a new musical comedy in two acts, taken from the German farce, The Toy-makers of Neuenberg," and invested with great interest and attractiveness in the way of songs, dances, etc. Besides Rochester and Miss Stockmeyer the company includes James T. Kelly, Harry de Lorme, Jennie Metzler and others.—I presume you are aware that Henry Miller, of the Lyceum co., leaves in September to play leading part in Ramsey Morris' new play, Crucify Her.—The Salisbury Troubadours will return to this city early in August next, and on the 12th (Sunday) give a performance at the Grand Opera House for the benefit of Thomas H. Andrews, custodian of the building. Next day the co. leaves for Oregon and Montana.—It is said that Charles Frohman takes with him to New York the MS. of a modern society play, submitted to his notice by a journalist of our city.—Mr. Murphy expects to begin his engagement at the Alcazar about August 5, instead of 12 as intended. The opening play will be The Donagh.—The Crystal Slipper comes to California before being seen in New York.—The first week of the Lyceum at the Baldwin drew larger receipts than the Palmer, Daly, or Davenport La Tosca first week.—We will have the Stowaway after its New York season.—Friend Bouvier is thus nicely spoken of by the *Daily Report*: "The Baldwinites were pleased to see Acting Manager Bouvier about on Monday night. His New York trip intensified his relish for California, and he don't care who knows it."—George Barnes, critic of the *Call*, suggests: "Would it be worth your while, Messieurs and Mesdames of the profession, to give the old California Theatre a 'farewell' before it passes into the hands of the destroyers? Have you sentiment enough to come together for one evening on the stage of Old Drury in such a standard comedy as The School for Scandal, or, if you like, in the same comedy with which the theatre was dedicated, Bulwer's Money? These questions are put merely in a tentative way and with a view to provoke discussion. True, you have but a week to crystallize the idea, but we are of opinion that the public would indorse a move made by you in this direction and that the 'farewell night' of the California would be recorded as a noteworthy incident in the dramatic annals of San Francisco, would be a pleasurable rememberance as well for the public as for the actors engaged in it, and be a fitting good-bye to the old Thespian fane, that has stored the best portion of our city's theatrical history and sent forth scores of recruits to the mimic stage all over the world."—Joseph R. Grismer has returned to San Francisco, and brings with him the right of producing for himself and Stockwell the latest Chicago success, A Noble Rogue, at the Alcazar, under Steele Mackaye's supervision. E. J. Baldwin desired to secure the play, but was forestalled by Grismer and Stockwell. Mr. Grismer has the remaining coast rights in this play on individual account.—The only English success of the season in the way of melodrama has been The World Against Her, by Harvey, author of The Wages of Sin. The entire Pacific coast right to this play has been secured by Mr. Grismer from A. M. Palmer and Kate Claxton. This play was too heavy for the Madison Square Theatre, and has been brought out at Niblo's with great success.—Sam Thall goes East in August as agent for Monte Cristo, Jr., co.

## ST. LOUIS.

The revival of Boccaccio was successful last week at Schnaider's. It was sung better than any of the previous efforts. Bessie Fairbairn as Boccaccio was very good, her costumes being elaborate. Lottie Gilman made her first appearance here in the role of Fiametta. She is possessed of a sweet voice, and she soon established herself as a favorite. Carrie Tutien as the Baby Isabella was very cute. Harry Pepper made the most of the poor role of Pietro. Will McLaughlin as Latteringhs sang the score with credit. Ferris Hartman added to his fame as a comedian. Fred. Dixon, everybody's friend, was good. This week, Chimes of Normandy.

The æsthetic Patience was handsomely put on at the Cave last week, and attracted large crowds each night, and all the choice solos were encored. Joseph Greedafelder as Col. Caverly was good, E. W. Hoff as the Duke, and W. H. Fitzgerald were excellent. Joseph Herbert was an ideal Bunthorne; Walter West was the Major and Ed. Stadman the solicitor. Clarette Vanderbilt as Patience, Celia Ellis as Angela, Marion Largdon as Sapphire, and Jennie Reiffarth as Ione, were worthy of mention. Gypsy Baron this week.

Old Vesuvius belches forth lava and cinders, and destroys Pompeii in time to save Glaucus from being martyred three times a week at Kensington Gardens. Huber Hassan gives a wonderful performance on the slack-wire. The Gillete Brothers introduce head balancing, and Roman wrestling and boxing are also introduced. After the city has been destroyed, there is an exhibition of Pain's celebrated fireworks that has never been equaled here.

Items: A fire visited Schnaider's Garden last Wednesday evening, after the night's performance, that totally destroyed the stage, scenery and costumes. The loss is placed at $1,500. Harry Pepper, Carrie Tutien, Will. McLaughlin, Bessie Fairbairn, Celia Ellis, Ferris Hartman and Fred. Dixon are the principal losers of costumes. There is talk of a benefit to help these artists to replace their wardrobes.—Mrs. D. P. Bowers stopped off here last Friday on her way East. Mr. Ritchie, her agent, speaks in high terms of the short season of his star in 'Frisco.—Bessie Fairbairn and Fred. Dixon left Saturday evening for Memphis.—Colonel Short announces that the Olympic will open Sept. 1.—Adonis will be here before He, She and It, and will be the first attraction at the Grand.

## NEW ORLEANS.

After weeks of weary and patient waiting I have at last found something to write about. My connection with The Mirror, as correspondent, dates back nearly four years, and in all that time I have never missed more than one week at a time; but this Summer is an unusual one for dullness, and I must confess that for nearly six weeks there has not been enough theatrical gossip lying around to make even an apology for a letter. I wonder how the man who reads my letters, simply to get his money's worth, felt all that time.

The Shakespeare Club gave a complimentary performance of Buckstone's charming comedy of Married Life at the St. Charles Theatre, 26. It was a rather hazardous undertaking for an amateur organization to attempt to act a comedy in which each part requires a player of ability. The Shakespeares did not come out with flying colors, yet they gave a very good performance. Here is the cast: Mr. Younghusband, C. M. DeCamp; Lionel Lynx, A. M. Llambias; Samuel Coddle, W. H. Beanham; Dismal, J. B. Cefalu; Hy. Dove, R. W. Abbott; Mrs. Younghusband, Bessie Shearer; Mrs. Lionel Lynx, Mamie Dowty; Mrs. Samuel Coddle, Amelia Jacobs; Mrs. Dismal, May Reeves; Mrs. Hy. Dove, Mamie Cosgrove. The house was packed and the weather was red-hot. Everybody was of course cool and comfortable.

Manager H. Greenwall has arrived and been put through the interviewing mill. In one of his speeches Mr. Greenwall stated that he had encountered a great deal of opposition in booking attractions for the Grand Opera House, which everybody knows he is going to manage next season. Notwithstanding the opposition that he speaks of, Mr. Greenwall has succeeded in securing a fine list of attractions. Here they are, and among them are some that he had to promise guarantees to: Thomas W. Keene, Lotta, J. K. Emmet, Minnie Maddern, Hallen and Hart, the Florences, Siberia, Jim the Penman, Dixey, Clara Morris, Arabian Nights, Kate Claxton, Carleton Opera co., Margaret Mather, Rehan's Comedy co., Kellar, George H. Adams, Lydia Thompson's Burlesque co., and the Coquelin-Hading co. The Grand Opera House is being literally made into a new theatre. The opening will be Oct. 6, with T. W. Keene as the attraction.

The Academy of Music will, as usual, be the first theatre to open. Mr. Bidwell has set the date this year as Sept. 16. Wilson and Rankin's Minstrels will play on that date, although the theatre may open one week sooner with an attraction not yet named. In the meantime the Academy is being overhauled. Mr. Bidwell is repairing it very extensively this season. New chairs will be put in. The bookings for the Academy are: Roland Reed, The Ivy Leaf, R. B. Mantell, The Streets of New York, W. J. Scanlan, Lizzie Evans, Lewis Morrison, Lillian Lewis, Creston Clarke, Mme. Janauschek, Rose Coghlan Spencer's Little Tycoon, Helen Blythe, F. B. Warde, McNish, Ramza and Arno's Minstrels, Sol Smith Russell, Louis James and Marie Wainwright, Annie Pixley and Emily Soldene. The Academy has not had better attractions for years.

The St. Charles Theatre will open, after being given the usual Summer cleaning, early in October. James H. Wallick will appear first; then will follow the Two Dudes and Twenty Maidens comb., Zozo, Gilmore's Twelve Temptations, The Casino Erminie co., Alone in London, Held by the Enemy, She, Marie Prescott and R. D. McLean, Milton Nobles, Shadows of a Great City, Rhea, McKee Rankin, J. J. Dowling, and others which Mr. Bidwell has not yet announced. The prospects are favorable for a prosperous season. The Presidential election does not wax so warm in the South as it does in the North. The crops all promise well, and we have secured an honest State and city government—something that we have not had for years.

I have not been able to secure the bookings of the Avenue Theatre, as the manager is out of town.

Items: Bessie Shearer, who played Mrs. Younghusband so nicely in the Shakespeare Club's performance of Married Life, comes of an acting family. Her mother was a professional, and her sister, Sadie Vivian, is a well-known actress.—Mrs. A. Selden, mother of Edgar Selden, that brilliant young playwright and actor, will leave New Orleans, which she has now made her permanent home, for a round of the Summer resorts early in August.

## PHILADELPHIA.

The condition of the amusement business here remains unchanged. There is nothing happening worthy of note. With only two places of amusement open, and each of them two miles away from the centre of the city, it is not surprising that but comparatively little interest is manifested in matters theatrical. It is true that both of these up-town places are doing remarkably well; that is, they are drawing well, but as one is playing grand opera at prices ranging from twenty-five to seventy five cents, and the other is giving light opera for a dime, it is safe to presume that neither house is making a fortune.

The attendance at the Grand Opera House, however, is undoubtedly large, and there must be some margin of profit. The attendence at the Casino is also large, but owing to the utterly inadequate price of admission it is matter of doubt whether or not the balance will appear upon the right side. Still, we are indebted to the proprietors of both these places, for without their open houses we would be bankrupt in the matter of amusement.

The Pawnee Bill Wild West Show is still at Gloucester, giving performances every day in the week, Sundays included, and meeting with financial success, and thus endeth the chapter.

Items: Major John Burke, that stalwart descendant of the old Irish kings, has been doing excellent work of preparation for the coming of Buffalo Bill. He has increased the seating capacity of the Driving Park, run in his electric light wires, induced the Pennsylvania Railroad Company to create and fit up a new station, and made arrangements for excursion trains to run from all the near-by towns, which have been carefully billed under his supervision. He has done very thorough work.—At Gloucester one afternoon this week Annie Oakley is advertised to shoot at live pigeons. This is brutal work under any circumstances, but especially is it unfit for a woman. She is liable to lose some reputation thereby.—William S. Moore will in about two weeks retire from the business management of the Grand Opera House. He wants to become an impressario again. Cholmely Jones will be his successor.—The Opera Club, a social organization, composed of actors and members of various other professions, had its informal opening on Thursday night last at the handsome club rooms in the Grand Opera House. Thomas F. Kelly is president of the organization. A good feed and plenty of good music were the features of the occasion.

## CINCINNATI.

The Mikado presented last week at the Highland House by the Carleton Opera co. scored a success, Charley Drew's Ko-Ko and Laura Clements' Yum-Yum being especially attractive. Jay C. Taylor is acquitting himself creditably in Carleton's roles. This week, Erminie.

Rose Sanger's Specialty co. held forth during the opening week at the People's with excellent results, financially. The troupe contains some notably clever specialty artists. The co. will continue its engagement during the current week with new programme. Lester and Allen's comb. is underlined for week of 19.

The Grand will, for its inaugural attraction, present McNish, Ramza and Arno's Minstrels, whose engagement begins 29. Ezra Kendall in A Pair of Kids follows week of August 6.

Heuck's will reopen its doors 5, with Kellar as the attraction. Mestayer's Twenty Maidens to One Dude comb. will probably follow.

The Wilbur Opera co. will begin an extended season at Harris' 5, presenting the Vagabonds as the initial programme. Susie Kirwin, J. E. Conley, H. W. Tredenick and W. H. Kohnle will be the leading members of the troupe.

Havlin's will reopen August 18 with Ollie Redpath in Pert.

Items: The picnic at Inwood Park, given 23 by the Theatrical Attaches' Benevolent Association, netted the society a snug amount.—The collapse of the season at the Odeon, consequent on the failure of Francis and Junkerman, the lessees, leaves the MacCollin Opera co. in a rather embarassing predicament. A benefit tendered the troupe 27 was only slimly attended, despite the excellence and variety of the programme. Willett Seaman, the baritone of the co., leaves for New York current week, and will join the Strakosch Opera co. in support of Minnie Hauk and Clara Louise Kellogg.—Uncle John Robinson, the veteran circus proprietor, is lying seriously ill at his residence in this city. His sons Jack, Gil and Charlie, have been in attendance at his bedside past week.—Whiting Allen, press agent of the Carleton Opera co., severed his connection with the troupe and departed for New York 28.—The stage attraction at Kohl and Middleton's Vine Street Museum for current week will consist of the Midsummer Specialty co.—The thousands of visiting Oddfellows past week helped materially to swell the nightly attendance at the local amusement resorts.—One of the local journals is responsible for the statement that Geo. Heuck, the efficient ticket-seller of Heuck's Opera House, will replace Theo. Methoff as treasurer of the North Side theatres.—The Fall of Babylon at the Campus past week was superbly put on, and the audience was sufficiently large to indicate the public's appreciation of the magnificent spectacle.—Charley McLean and Billy Owens, two well-known journalists, are respectively booming the Zoo and Coney Island. Both are doing excellent service.

## CHICAGO.

In view of the company engaged, the scenery prepared and the management, it is safe to say that the production of A Midsummer Night's Dream at McVicker's Theatre this week will be the event of the season. The comedy has been in preparation for three months and everything possible has been done to present the work in a thorough way. The advance sale indicates great public interest. When last performed in this city and at the same theatre, the veteran McVicker played Bottom, and the memory of his unctious comedy yet lives. This revival will surpass the original performance in everything except that one part. The following is the cast:

| | |
|---|---|
| Theseus | William Morris |
| Lysander | Edwin J. Henley |
| Demetrius | Wilton Lackaye |
| Egeus | Walter S. Craven |
| Philostrate | J. G. Bauer |
| Hyppolyta | Harriet Ford |
| Hermia | Minnie Seligman |
| Helena | Katharine Alvord |
| Quince, the carpenter | Edmund Grace |
| Snug, the joiner | Harry Vernon |
| Nick Bottom, the weaver | Edmund D. Lyons |
| Flute, the bellows-mender. | William Lee |
| Snout, the tinker | Horace Lewis |
| Starveling, the tailor | Charles Matthews |
| FAIRIES. | |
| Oberon, king of Fairyland | Carrie Daniels |
| Titania, his queen | Lillie Post |
| Puck, or Robin Goodfellow | Hattie Harvey |
| Singing Fairy | Ada Somers. |
| Peas-Blossom | Louie Stevens |
| Cobweb | Orrin Cooke |
| Moth | Joie Herron |
| Mustard Seed | Bertie Sutherland |

The Crystal Slipper continues to draw crowds to the Opera House. The co. has now completely mastered the spirit of extravagance and burlesque, and the whole thing goes with great vim. Little Tich is the great card, but Edwin Foy, Ida Mulle and Jessie Villiers make the most of their parts. The ballet has improved also, and with the addition of Dorst and Orestes, the Parisian dancers, is now a feature of the show. The third edition of the spectacle is to be given next week with a larger ballet and new specialties.

The Corsair closed a season of six weeks at Hooley's with packed houses. It "caught on" here and a barrel of money was made. The burlesque will now travel after a brief rest. The theatre will close for a short time and $10,000 will be spent on the interior in decorations and improvements.

A Noble Rogue has done so well at the Grand that another week will be put in. Steele Mackaye is still playing the leading part, and has softened much of his "intense" method, so that his audience now enjoy his acting, even if is quite outside the pale of probability. The swing bridge is still the great catch scene. Next week Dockstader's Minstrels.

Bartholomew's educated horses are to appear at the Haymarket for two weeks beginning August 5.

## JERSEY CITY AND HOBOKEN.

The Vienna Fencers at Cooper's Hall last week was the only attraction in Jersey City. There is considerable talk of turning Turner Hall into a theatre.

At Hoboken, Cronheim's did a very fair business last week with a strong variety co. The principal feature of the week at this house was the benefit, 26, to Albert Schiller, the efficient and popular treasurer. The regular co. was supplemented by a large number of clever professionals and amateurs, and a very excellent bill was presented. Mr. Schiller was the recipient of a handsome floral piece, a gift from Mr. Cronheim, and numberless congratulations from his many friends, and his smiling countenance gave every evidence of his satisfaction at the evident appreciation of his friends. E. M. Ryan acted as stage manager. The Four Murrays and Muldoon's Picnic is the attraction this week.

Items: F. B. Butler, here with Fitz and Webster a short time ago, joins John Wild's co. coming season.—John Hammond is now business manager for Charles Dockstader's new minstrel co., which opens in Brooklyn next week.—George A. Booker and Maude Leigh open in Fair Play at Reading, Pa., Sept. 13.—Little Rosina, at Mr. Schiller's benefit, Thursday evening, sang a song entitled "Brother and Sister," written and composed by W. J. Hardmann, and received an enthusiastic encore. The author, who was present, seemed greatly pleased at its reception.—The performances at Cronheim's take place as usual on Sundays, except that they are called "sacred concerts."—It is said that George King, late treasurer of Jacobs' Hoboken Theatre, will assume a similar position in Jacobs' Third Avenue, New York, coming season.

## LOUISVILLE.

The only show offered during the past week was the eclipse of the moon. Not even an amateur event or a school commencement drew the people from their heated homes.

Items: Frank Van Dora is in Cincinnati with Manager Osgood, of Harris'. Both will return this week.—A poster is out announcing the opening of the new Buck August 5. John H. Whallen, who spent some time in the East, says he has a magnificent booking. The old house force will remain in charge, with the exception of Professor Morback, leader of the orchestra, who goes to Philadelphia.—James B. Camp has returned from Cleveland. His mission was to arrange for a series of out-of-door amusements of a seasonable kind. He could not make satisfactory arrangements.—An offer was made the Kiralfys to bring Blondin here, but the certainty demanded was out of all reason.—Mysterious reference is again made in the daily papers to a new society star. It is mentioned as a "promised sensation." There is a "chestnut" flavor about the announcement that does not lead one to expect much.—Selina Fetter is still here. She opens her season at Macauley's Theatre, this city, early in October, in Ramsey Morris' Crucify Her.—Robert Fisher, of the Kiralfys' force, who is spending the Summer at his home in this vicinity, is arranging a benefit performance for a charitable object, at which he will appear in Caste.—The date of the Masonic opening has been changed to the 15th of August. The opening attraction will be Lavinia Shannon in an emotional repertoire. The lady numbers among her ancestors some of the most distinguished of Kentucky's early settlers.—Professor Foster, the phrenologist, leaves this week for an extended tour in the interior of the State.—Alice Verona, one of Wilbur's prima donnas, is visiting her brother, H. L. B. Sheetz, who is a prominent music-dealer. She made her professional debut last season and proved a decided find for the successful organization. She will be with Mr. Wilbur next season.—Ida Van Zile and Jos. Ostrella are doing good work at a popular resort here. The lady has a magnificent contralto voice, and Ostrella is a harpist of unusual merit.—The news from New York of the attachment of the belongings of the Messrs. Pain by Captain Norton, confirms the belief that the wily Englishman will yet regret their bad treatment of him in breaking their contract in connection with the spectacle, The Siege of Sebastopol. The Captain, who conducts his management of show enterprises under the name of Daniel Quilp, is an odd character. Wealthy, shrewd, eccentric, he is a man one would much prefer as a friend than as an enemy, especially when backed with a righteous cause.—In a recently published interview with a prominent theatrical man much was said of the reputation Louisville has gained as a poor show-town, and the statement was made that many of the better class of attractions contemplate giving it the go-by. From a careful observation of the situation it would seem there has been an unnecessary amount of talk in this connection. Good attractions receive as good patronage here as elsewhere, and poor ones are, very properly, let severely alone. The case in a nutshell is Denman Thompson, who came here during Lent last season and did poor business with, it must be confessed, one of the best attractions traveling, and he has not ceased to cry about it since. It is claimed Gus Williams has dropped Louisville forever from his route, while Harris' people announce him for the week of Feb. 11 the coming season. In the meantime the theatres here will not close, and although Mr. Thompson will not again revisit us, we may get a glimpse of Edwin Booth, Mary Anderson and others of the lesser lights.

## BALTIMORE.

Next Monday night will witness the opening of two of our local playhouses—Kelly's Front Street Theatre, and Kernan's Monumental. For this let us be thankful, as the theatrical dullness here in Summer is absolutely oppressive.

Items: Harris' Academy of Music opens August 27.—Mrs. W. O'Sullivan Dimpfel, a prominent society lady of this city, will make her stage debut in Philadelphia some time in the early Fall, and is under instructions at present.—Rankin Duvall has signed with Creston Clarke for the coming season.

## CALIFORNIA.

### SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, managers): The season at this house having closed in the latter part of May, no attractions were booked until the appearance of Lizzie Evans, July 19-20, in Fogg's Ferry and Our Angel, when the house was reopened to large audiences. There is little interest in either play outside the central figure of Lizzie Evans' role, around which both pieces are architecturally constructed, and in the hands of a less clever artiste would be decidedly insipid. Miss Evans is a charming little lady, and as a soubrette there is nothing in her performance that is coarse or vulgar, but on the contrary she is pretty, piquant and refined. The supporting co. is evenly balanced and above the average in ability.

Leach's Opera House (J. G. Stuttz, manager): During the early part of the week of 9 the house was closed, but commencing 11 and continuing the balance of the week a double bill was offered, comprising Offenbach's operetta, The Rose of Auvergne, and Our Country Cousin. This proved to be a profitable venture, and a successful and interesting performance was given. Henri Fairweather and Mlle. Wilfrida appeared to advantage in the operetta, while F. D. Blake carried off the honors in the comedy.

Items: Lizzie Evans will play three engagements of a week each in Chicago during the season of '88-89.—Raymon Moore, the minstrel, has closed his Summer season with the Standard Theatre of this city, and will warble in the soprano register for the Cleveland.—J. G. Stuttz, the present lessee and manager of Leach's Opera House, has disposed of his lease to Perigo and Smith, who are remodeling the house—adding gallery and lobby thereto, and reconstructing the stage, and will put in an efficient stock co. in the Fall. Under the new regime, F. D. Blake will be manager, and the business of the new house will accordingly prosper.—Steve Corey, the comedian of the Lizzie Evans co., made his first appearance with that co. in this city, and made an emphatic hit, despite having had but one rehearsal.—J. R. Pavilla, well known to theatrical circles in San Francisco, is in the city.—The Troubadours play here July 30-31.—The $300,000 Opera House scheme for San Diego is shelved for the present.—Daniel Sherwood is organizing a comedy co. for the road. The route lies through Texas.—Mark Lynch thinks The Mirror Annual invaluable to the actor, and T. H. O'Neil is of the opinion that it should be the inseparable companion of the manager. That each is right is the universal verdict.—Nym Crinkle is quoted freely in the amusement columns of the local press.—Minnie Huff, formerly prima donna of the Tivoli, San Francisco, is rehearsing a co. in a musical comedy, and will ere long make a tour of the coast.—By the completion of a new railroad to Los Angeles, there are now two routes open to traveling cos. by which Riverside and Santa Ana can be visited on the route to San Diego without loss of time as heretofore.—The repairs on Leach's Opera House are progressing rapidly, and the house will probably open about August 1.—Dave Arlington, the minstrel, and family are in the city, and will shortly appear at one of our theatres.—J. W. Wood, the Chicago theatre builder, is said to be preparing plans for the new Opera House in San Diego.—Commenting on the Rentz-Santley performance, the San Diego *Bee* has the following: "Sara, the high-kicker, should join a circus; she does such a clever bare-back act."—The advance sale for Fanny Davenport is very large, and indicates crowded houses. She appears 22-23.—R. J. Cummings and Lillian Lawrence, of the Stuttz stock co., remain in the city during the Summer.

### SACRAMENTO.

Clunie Opera House (L. Henry, manager): Barry and Fay in McKenna's Flirtation—return engagement—19. Large and well-pleased audience.

Item: The many professional friends of Oscar Ashbaugh, who during the past season served M. B. Curtis as advance agent, will regret to learn that he is in the last stages of quick consumption. He passed through this city 22, on his way to Denver, where it is hoped he may improve.

### SANTA BARBARA.

Lobero's Theatre (Johnson and Burson, managers): The Pyke Opera co. gave Mikado and Pinafore July 20-21, to very good and appreciative audiences. This co. intends remaining here during the balance of Summer, giving weekly performances, beginning the first week in August. Fanny Davenport will make her first appearance in Santa Barbara July 27 in Fedora, and La Tosca the following night.

### LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): The second week since the opening of the reconstructed Grand we had that sterling actress, Fanny Davenport, supported by an efficient co. Fedora was the opening attraction 16, and met with unbounded enthusiasm. It was replaced by La Tosca 19, which ran the balance of the week to large and appreciative audiences, notwithstanding the very warm weather. Miss Davenport was repeatedly called before the curtain. Melbourne McDowell and F. McCullough Ross were worthy of mention. Salsbury's Troubadours 23-6 in The Humming-Bird, and 27-28 in Three of a Kind. T. J. Farron week of 30 in Soap Bubble; James H. Wallick 6 in Cattle King and Bandit King, followed by Lyceum Theatre co. week 13.

Academy of Music (T. W. Okey, manager): Lizzie Evans was the attraction at this house commencing 15 in Fogg's Ferry to a big house. Same play was also produced 16-17 and 21. Our Angel was put on 18-19 and Maud Muller 20 and matinee 21. Fair houses was the rule. Miss Evans was ill during her engagement here, but pluckily played at every performance. Owing to her illness she will close season at Sacramento 28, going direct East from there. She will open her season in September in a new piece called The Buckeye. The Rentz-Santley Novelty and Burlesque co. opened to a big house 22. Cotton's Minstrels August 6, week.

Items: The Pyke Opera co. witnessed the performance of Fogg's Ferry by the Lizzie Evans co. 15. They played at Santa Ana in Mikado and Olivette 16-17, and returned here 18, when they went in a body to see Fanny Davenport in Fedora. They went to Santa Barbara 19, playing there in Mikado and Pinafore 20-21.—Charles Bassett has fully recovered from a wound received at Columbia Theatre, Chicago, last season, and intends opening his season August 20 in San Francisco in A Drummer's Life, under the management of John J. Collins.—Fanny Davenport closes her season in Portland, Oregon, week of August 6, and opens Fall season in Toronto 12 October.

## COLORADO.

### LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Dockstader's Minstrels came July 23-25 and matinee, playing to large and well pleased audiences.

Item: Mr. Dockstader's health was very poor, brought on by the high altitude.

## CONNECTICUT.

### THOMASTON.

Barlow Brothers' Minstrels open the Opera House here August 15. The Seymour-Stratton Dramatic co. come here August 13 for rehearsals, and open for three nights August 23-25. Thomas Stratton and Lizzie Seymour, of this co., have been Summering here since May, but are now at the seaside. Their repertoire includes The Ticket-of-Leave Man, The Golden Giant, The Two Bachelors, and two or three Irish comedy-dramas. Their co., with one or two exceptions, is the same as last season.

### BRIDGEPORT.

Hawes Opera House (R. Tomlinson, manager): Johnson and Slavin's Minstrels opened their season here July 30. Although a very warm night, a large crowd gathered to hear them, and went away delighted with the performance. They have with them the marvelous Selbins, the world's champion bicyclists, who gave a wonderful exhibition on the bicycle and unicycle.

## DAKOTA.

### HURON.

Grand Opera House (O. P. Helm, manager): Reno entertained a fair audience with wonders of magic and ventriloquism July 27.

## GEORGIA.

### SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): There is nothing doing in the theatrical line here at present, not even an amateur performance. The citizens miss the splendid performances given every Summer for the last ten years by the Ford Dramatic Association. There is a move on foot to have them open early next Summer with a renowned lady star and an excellent professional support, and their picked members. They may tour the State also. I understand Ida Florida Sollee, a young lady of considerable dramatic talent, will leave for New York to enter the profession. Miss Sollee is quite a favorite here, having given two or three performances with much credit to herself.

## ILLINOIS.

### SHELBYVILLE.

Opera House (Philip Parker, manager): The Golden Dramatic co. is booked during Horse Fair, August 7-9. Maude Atkinson comes during County Fair, Sept. 17-22.

### DECATUR.

Smith Opera House (F. W. Haines, manager): The regular season of '88-89 will be opened here August 15 by Gorman Bros. Minstrels, and a few weeks later McKee's Tin Soldier will begin its season here. Manager Haines says he has never booked as fine a line of attractions as he has this season.

Items: The Maude Atkinson co. is here, and will spend a few weeks quietly before commencing their season.—Workmen are now busy excavating for Powers' new Opera House, which is to be erected here at a cost of $50,000. It will be elegantly finished throughout, and Mr. Haines will act as manager. It will not be formally opened until the Fall of 1889.

## INDIANA.

### TERRE HAUTE.

Opera House (Wilson Naylor, manager): The McNish, Ramza and Arno Minstrels opened their season here 24 to a large house. The co. is good, and the specialties splendid. During the performance Col. Spencer, of this city, stepped upon the stage and presented Mr. McNish with a very large floral tribute, bearing the emblem "Success—1888-89." as a token of esteem and good will of his many Terre Haute friends.

Item: The McN., R. and A. Minstrel co. was organized here, and rehearsed here for ten days prior to their opening. During their sojourn they received many hospitalities from our citizens, and were the recipients of several receptions, excursions, etc.

### LOGANSPORT.

Opera House (William Dolan, manager): The season opens here August 1 with a concert by Powell's Band. Gorman's Minstrels comes 7; Baldwin's Comedy co. 27, week.

W. H. Harris' Dime Circus played their utmost seating capacity July 23-26.

### CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): McNish, Ramza and Arno's Minstrels July 25 to good business considering the warm weather, and introduced several new features in the way of minstrelsy; a good co. all through.

### FORT WAYNE.

The new aspirants to fame in the field of minstrelsy, McNish, Ramza and Arno, and their recently organized co., appeared at the Masonic Temple July 26, playing to the capacity of the house. The co. in its present form does not strike me as being of any unusual strength, although it embraces many clever people. Frank McNish is always easy and graceful in his original specialty, Silence and Fun; Ramza and Arno, the funny pantomimists, were greeted with rounds of applause. Their act was one of the best of its kind ever seen here. The Kreyers did some novel and artistic dancing. There were many other good specialties introduced, and with a few weeks' work the co. will doubtless be one of the strongest in the country. Manager Chas. W. Roberts is working hard in its interests.

### SOUTH BEND.

Good's Opera House (J. V Farrar, manager): Haverly's Minstrels gave an exceptionally fine entertainment July 28 to good house. They will return later in the season at the Oliver Opera House, where a larger stage and better facilities will enable them to appear more satisfactorily. Nothing booked.

## IOWA.

### COUNCIL BLUFFS.

Howe's London Circus came 23 for two days. The monster tents were filled at each performance. They were so well pleased with their success that they concluded to stop another day with the same result. The entertainment gave entire satisfaction, and was pronounced by many the best circus performance ever given in the city.

### LE MARS.

Prof. John's Novelty and Trained Dog and Pony co. played to good houses 23-24, and gave a good, wholesome, clean evening's entertainment. Every one attending gets the worth of his money.

Items: Nothing new on the boards. The political pot is beginning to boil, and one can scarcely see a group on the street, but are talking "election." Crops give a promise of abundant harvest and consequently show business next season should pay.

### DES MOINES.

Grand Opera House (W. W. Moore, manager) House dark since last report. Dockstader's Minstrels August 4; Jarbeau 28.

Foster's Opera House (William Foster, manager): Dark since last report. Gorman Minstrels August 23.

Capital City (W. C. Ross, manager): Dark since last report. Primrose Georgia Minstrels August 17-18.

Items: Sam MacFlinn's World Shows July 30 and week.—The contract of Managers Moore and Foster's admits of both houses being open State Fair week. The balance of the season they play alternate attractions.

### DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): Waverly Opera co. in Mascotte, Olivette, Mikado, etc., all week to fair business.

### SIOUX CITY.

Academy of Music (Lew Waters, manager): House has been dark since July 14, and will remain closed until September.

Items: The Peavey Grand is approaching completion as rapidly as skilled labor can accomplish it. It is the intention to open the house during the Corn Palace Festival from September 24 to October 6. The new theatre will be an ornament to the city, and will be as elegant and complete a building of its kind as there is in the West.

### DUBUQUE.

Opera House (Duncan and Waller, managers): Haverly's New Mammoth Minstrels will open the season here on Monday, July 30. The Opera House has been renovated and put in good repairs for the coming season, and theatre-goers will once more be in their glory. Manager Duncan has succeeded in booking some first-class attractions: in fact, he always selects the best. Gorman's Minstrels are booked for August 21.

## KANSAS.

### TOPEKA.

Grand Opera House (E. H. McCoy, manager): The Peak Family Bell Ringers, 23-25, to good business, which they more than deserved, as a better and cleaner show of the class has never been seen in the town. The singing of Misses Aimee and Cora, the cornet solo of Miss Docka, the trombone solo of Miss Josie, and the harp solo of W. H. Peak, were each worth more than the price of admission.

Item: Mr. Macoy, the present manager of the Grand, took the house at the end of the last season, when it was almost impossible to make any dates; but in spite of that he succeeded in securing quite an array of attractions, among others Ezra Kendall to $360 50; return, $469.50; Murray and Murphy, $637.75; Milton Nobles, $443.75; Salsbury's Troubadours, $746; Still Alarm, $474.25; Rhea, $554.75; Beach and Bower's Minstrels, $403, etc. This shows not only that he is a live man, but that the public and profession have confidence in him. He opens the regular season of '88-89 with Gilmore's Twelve Temptations, August 22-25, followed by Storm Beaten, Robson and Crane, John Dillon, Salsbury's Troubadours, Called Back, Michael Strogoff, She, Her Husband, Chip o' the Old Block, etc. This is an excellent list to start on, and as the Grand is one of the largest and best appointed theatres in the country, a successful season is assured.

### GARDEN CITY.

Stevens Opera House (William J. Burgess, manager): Wilber Comedy co, thirty-two people, played two nights' engagement to fair houses. The co. is very fair, and report a very successful season, having played the coast for the past eighteen months.

## MAINE.

### BANGOR.

Forepaugh was here, cowboys and all, July 23, and showed to immense crowds both afternoon and evening.

Items: Wallace's Circus passed through here July 23, and showed in small cities East. There were the usual number of fakirs and crooks with him.—Manager Isaac B. Rich was in town to-day.—J. J. Farrell is not at home spending his Summer vacation, as stated by your Augusta correspondent, but is expected soon.

### BATH.

Wallace and Co.'s Circus, August 3.

Items: Owen's Two Vagabonds (Erminie) closed a three-week's season at Rockland, 21.—Frank Delyle's Dramatic co. opens in Boothbay 30 for a week.—Mason and Titus have just arrived from Japan after an absence of two years, and are summering here at their home.—Gene W. Presbrey, stage manager at the Madison Square Theatre, is occupying a cottage at Ocean Point, Me.

### AUGUSTA.

Items: Wallace's Circus is touring the State to good business and giving satisfaction.—The Lucien Family played in Bar Harbor 27 to good patronage.—G. W. Presbrey, of the Madison Square Theatre, left Pierce Cottage, Ocean Point, for New York 26, to get ready for the Pacific coast tour of the co.—Floy Crowell's opening date here is Aug. 30.—Forepaugh charging 50 cents for reserved seat, in addition to 50 cents admission, caused considerable ill-feeling here, all the more so as the price for reserved feats was not published, but simply advertised to be procured at a "slight advance." It is wise to let the public know in advance what they have to pay.

## MASSACHUSETTS.

### SPRINGFIELD.

Items: Frank W. Nason has founded a partnership with Frank R. Jackson, and will take out a farce comedy called Our Picnic. Minnie Connor, Mr. Nason's wife, will be starred. They open at Providence 27.—Captain Jack Crawford doesn't propose to get rusty from lack of rifle practice. He gave an exhibition at Brookfield last week.—Marcus J. Bolgu and Jay Nickel have taken Horace Greeley's advice and gone West to grow up with the country.—It seems but yesterday—not a year ago—that I was talking with Henry Tayers and George Primrose, when I felt a hearty slap on the back, and looking around saw the late William M. Babbitt, Rooney's

agent, always a great favorite here. "I've a train to catch, and so shall not see you again," he hurriedly ejaculated, "but be sure to send my regards to Editor Fiske and THE MIRROR staff." and he was gone. I little dreamed how prophetic his last words would prove. —Had a pleasant call last week from Mills Norton, the Winsted (Conn.) link in THE MIRROR's chain of correspondents.—As from time immemorial T. P. and W. Minstrels open our season August 17, and Pat Rooney follows a week later.—Stage Carpenter Thomas Mack is as active with his oar on the Connecticut this Summer as ever, and has taken several prizes, as well as made some good records.—If it is true that Mountjoy Walker is to fill George H. Adams' old part in Zo-Zo, what an opportunity it will afford him to indulge his guying propensities.

### MILFORD

Manager D. J. Sprague is spending the Summer in town, and, with his wife (Fannie Knight), occupy their new residence. He starts out with his Postage Stamp co. about Sept. 1. This co. is first-class, and as the play is a good musical comedy, it will, no doubt, be a success. The author, Henry C. Stanly, who, with his wife, are the guests of Mr. and Mrs. Sprague, will take the leading part in the play. Mr. Sprague has engaged the Black Hussar Band for the season. Under Mr. Sprague's management I have no doubt The Postage Stamp will stick.

Items: Manager Hennessy, of Hennessy's Minstrels, who is Summering here, has organized his co. nearly the same as last season, and will open the season in Connecticut after election.—As yet the bookings at Music Hall have been light.

### FITCHBURG.

Whitney's Opera House (C. H. Dunn, manager): Lilly Clay's Gaiety co. failed to give general satisfaction 23; business good.

Item: G. E. Sanderson, formerly business manager of this house, tells me that he has under consideration an offer from C. W. Cunier, of Amesbury, Mass., for the management of the South Framingham Opera House. Mr. Cunier has leased the house for a term of five years.

### AMESBURY.

The prospects for next season are very bright. The carriage shops which were destroyed by our big fire are nearly all rebuilt or rebuilding. We have been practically free from circuses so far, and hope to remain so. Manager Currier has leased the Elmwood Opera House, South Framingham. G. E. Saunderson will be the resident manager. Mr. Currier will book attractions for both houses.

### HOLYOKE.

Items: Nothing has as yet been heard of young Tayler, who killed Broderick at the Forepaugh show in Springfield last month. The police of that town made several ineffectual attempts to track the murderer, bur after capturing two innocent men the matter has been suddenly hushed up.—Mills E. Norton, your Winsted (Conn.) correspondent, has been enjoying himself hereabouts for the past few days.—A little theatrical knowledge is a deplorable thing. The critic on a local daily gave James A. Herne a brilliant obituary instead of his brother John, who died at Hot Springs, Ark., 21.—In Crucify Her Ramsey Morris certainly has a title which can but attract attention. "They are wise who wait," is Mr. Morris' favorite motto, and he is undoubtedly about to realize the potency of the axiom.—I am glad to read that W. B. Cahill has signed with C. E. Verner for next season. His Shadrack was a most artistic piece of acting, and his re-engagement is a deserved compliment to a competent actor.—Harry Prentiss, of this city, an excellent flute player, and by the way a fine fellow, is in Boston, where he is taking lessons on his instrument.—Your Cleveland correspondent remarks in his last letter that Will Cleveland's head is still swelling.—It did not seem possible to me, for when Cleveland was with McNish, Johnson and Slavin, he was so far removed from earthly mortals that even the proprietors of the show had to approach him on stilts.

## MICHIGAN.

### DETROIT.

Thatcher, Primrose and West's Minstrels met with a rousing reception at their opening at White's Grand Opera House July 27, the house being packed fully half an hour before the curtain went up, and hundreds were turned away unable to even get standing-room. It was a big event, caused partly, perhaps, by the crowds that the races have brought to the city, but mainly by the excellence of the show. The features were all new and original, gorgeously costumed, and every act passed off without hitch or delay. The Shakespearean first-part was magnificently put on, and the songs and olio choice and pleasing, and scoring hearty applause and encores. George Primrose furnished some clever dancing, and Thatcher indulged in his usual garrulous talk, bringing down the house again and again. Johnson, Powers and Le Mack followed in a lively rough-and-tumble sketch, and the Clipper Quartette rendered a number of fancy steps and lively songs interspersed with ludicrous horse-play that was very fetching. The drill that ensued next under the leadership of Barney Fagan, comprised numerous difficult and graceful evolutions, which were ably performed without a break, and secured a recall. George Thatcher followed in his private monologue, giving as well several taking songs and receiving numerous recalls. The next feature was an exquisite dance by Messrs. West, Fagan, Le Mack, Markey, Lewis, Daly, Gordon and McGee. The costumes were superb and the effect of the chimes which they played was charming. They likewise were repeatedly encored. The Byrne Brothers came next in lightning sketches and clever tumbling and dodging in their celebrated carriage act, and the performance concluded with a lively burlesque on Buffalo Bill's Wild West Show. It is on the whole one of the best planned and managed affairs of the kind that has ever been presented here. All is new, fresh and original, and as ably carried out, and fully merits the extraordinary success that greeted them here. The two succeeding performances drew full houses. No announcements for next week.

Items: The exhibit from the Eden Musee, New York, is now open at Wonderland, and numbers of wonderfully life-like groups are shown, the principal piece being an elaborate life-size reproduction of Munkacsy's painting "Christ on Calvary." Wonderland proper is closed for the season, and the admission to the present exhibition has been raised to twenty-five cents.—Murray and Murphy open their season at Mt. Clemens August 27 —Harry Woodhouse, a rising young Detroit artist, was given a benefit at White's Opera House on the 23d by the Detroit Cadets. The programme presented consisted mainly of musical selections. The occasion was highly successful and netted the young artist a handsome sum.

### GRAND RAPIDS.

Powers' Opera House (C. H. Garwood, manager): T., P. and W.'s Minstrels opened their season here July 26, and played to an exceptionally large audience, people being turned away at 7:45. The performance introduced many new and enjoyable features, chief among which were the brothers Byrne, Barney Fagan's drill, and the new song-and-dance called "Music and its Charms." The Clipper Quartette were seen to good advantage in a new specialty. The Shakespearean first-part, in which the participants represented in costume many characters of Shakespeare's, was a new and interesting feature. The performance went very smoothly for a first night.

### JACKSON.

Hibbard Opera House (R. W. Murphy, manager): The formal opening of this house under the new management occurred 25, with the Haverly-Cleveland Minstrels. The house was crowded and the entertainment was first-class in every respect. Regular season opens State Fair week (Sept. 10) with the Tavernier Dramatic co. as the attraction. Many decided improvements have been made in this theatre during the Summer. It has been entirely repainted and refitted, new drop curtains and scenery, boxes removed and large and commodious dressing rooms added, making in all a very attractive theatre. The following is the staff for the coming season: Albert Tavernier, lessee and manager; R. Wayne Murphy, acting manager; G. Ed. Boos, leader of orchestra, and Thomas Hazelton, head usher.

Item: Prof. Louis F. Boos and wife, of the Murray and Murphy co., are spending their vacation in this city, as is also A. D. Beebe, of the Ida Van Cortland co., and C. E. Berch, of the Bayse Dramatic co.

### BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Haverly's Minstrels, July 26, to a packed house, which they justly deserved. They gave the finest minstrel performance ever given in the city. Barnum's Circus July 19 to a good audience.

### KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Haverly's Minstrels filled the house 27. Performance was good although the jokes were a little time-worn. The troupe of Japs deserve special mention. Gorman's Minstrels August 6

## MINNESOTA.

### ST. PAUL.

People's Theatre (C. J. Wilson, manager): The pleasing farce comedy, Newport, was produced in good style week 23, opening to a full house and well-filled houses throughout the week. The cast included the entire co., also Mrs. George W. Cory, who made her first appearance as a professional in the role of Virginia. Mrs. Cory took the part at a few days' notice, and played the role exceedingly well. She is pleasing, reads her lines carefully and appeared at ease on the stage, evidencing decided dramatic talent, yet not without faults which time and experience will overcome. A. S. Lipman, as the young man with the many loves, was the centre of the play, and filled the role satisfactorily. I might say that the success of the performance was mainly due to his efforts. Charles Coote as an English dude is inimitable, playing his part in a peculiar style of his own, which was highly acceptable. Linda Dietz and Lisette Le Barron played their roles with vivacity. Ada Deaves appeared as a society lady for the first time during the season, and well did the bright soubrette carry the part. Charles Stanley made a very merry deaf old man. Messrs. Cotton, Ayling and Russell played their roles in good style. The performance was praiseworthy, and gave general satisfaction.

Items: The management and the many friends of Charles Coote, stage manager and comedian of the People's, have tendered him a complimentary benefit to take place August 2. Mr. Coote leaves in September to join Nat Goodwin's co.—The Pioneer Press Co. gave their fifth annual picnic excursion to their employees 24. The P. P. Co. engaged a special excursion train of ten coaches for the occasion. Over four hundred of the employees, with their families, swelling the number to over five hundred people, participated in a most enjoyable day's recreation in a trip to the picturesque Dalles of the St. Croix. Dancing, base-ball games and foot-races, with prizes to the winners, were a feature. The P. P. Co. is an enterprising firm, and have put upon the road a splendid palace business car, handsomely fitted up in buffet style, named "Success," manned by Superintendent of Circulation George L. Lord and a corps of assistants and reporters, now traveling through Illinois, Michigan and the Western States to the Pacific coast.—Lillian Lewis is in St. Paul visiting friends, and like many prominent actresses, has a weakness for pets. She is devoting her spare time to the education of two young wolves, which she captured while horseback riding in the Southern portion of the State.

### WINONA.

Opera House (George B. Russell, manager): The Deshon Opera co. played an entertainment of three nights 23 to 25, and a matinee, producing The Mascot, Chimes of Normandy, Mikado and Three Black Cloaks. Frank Deshon, the star, gave a fine rendition of the character of Gaspard in the Chimes, and fairly took the house by storm as Prince Lorenzo, Ko-Ko and Dromez, the miller. Lucille Meredith, the prima donna, made her first appearance with the co. 23, and became a great favorite, dividing the honors with Mr. Deshon. All principal parts were well taken, and the chorus was very strong, both in the acting and singing. Stetson's Uncle Tom 26—a tent show; Stewart's Dramatic co. for week of August 27, Barnum's Circus 28, Haverly's Minstrels 16.

### ST. CLOUD.

Opera House (C. F. Macdonald, manager): The following attractions are booked: Nellie Walters, August 2-3; Newton Beers, 8; Hart's First Prize Ideals Burlesque co., 16.

Item: The dramatic club which gave True Blue here 12-13 went to Sauk Centre the 21st and played to a full house.

### MINNEAPOLIS.

People's Theatre: Deshon's Opera co. closed a successful engagement July 21, and was succeeded by a minstrel co., which, though apparently nameless, has afforded entertainment to good houses.

Pence Opera House: Peck's Bad Boy has run this week and proved an excellent warm weather attraction. Neil Scully especially distinguished himself.

Items: E. R Richards, who was so popular here as manager of the Hennepin Avenue Theatre, and later as the right hand man of J T. McCaddon in the conduct of the Dime Museum, died this week in Chicago from the effects of the sad accident already noticed in your columns. The genuine regret of his acquaintances here testifies to the warmth of his heart and the loyalty of his friendship.—Manager Conklin has completed his bookings for the coming season, and promises good entertainments through the year. If this proves true his bookings are far better than they were last year

## MISSOURI.

### KANSAS CITY.

Music Hall: The Summer season of the Thomas Opera co. closes Sunday night. Charlie Thomas, the manager, hasn't made a fortune in the role of impresario. The people here did not attend as well as the performances justified. This week the co. was under the management of Charles Shackford and Charles Thomas, both assuming the financial responsibility of this week's engagement. If the week had been successful from a financial point of view, Chimes of Normandy would have been put on next week. Pinafore was the opera this week and was excellently staged and splendidly sung. Miss Rice was in excellent voice, and made a pretty and charming Josephine. Agnes Sherwood as Hebe made quite a favorable impression. Besides her vivacious manner and good voice, Miss Sherwood's enunciation is almost perfect. Charles Shackford made a pleasing Captain Corcoran. Mr. Shackford is possessed of dramatic ability of no mean order. Jerome Sykes made a good Dick Deadeye. Charles A. Gilbert as Sir Joseph was very clever. Minnie Sharp made a charming Little Buttercup. Thus endeth the 1888 season of Summer opera at Music Hall.

### ST. JOSEPH.

Summer Garden: The second week Templeton's Opera co. gave a fair presentation of Girofle-Girofla to good audiences each night. The venture seems a success, and will probably be continued each Summer hereafter.

Item: The usual run of balloon ascensions, strolling minstrels and other fakirs are in the neighborhood, furnishing diversion for the people at reasonable cost.

## MONTANA.

### BUTTE.

The Grand was burned to the ground last evening (24). It is almost a total loss to the stockholders, the insurance being light. The fire caught from a defective gas-burner on the stage. Fortunately it occurred before the opening hour—thus probably avoiding a loss of life. Mr. Maguire is a heavy sufferer, and has the sympathy of the entire community. It is too early as yet to predict what the shareholders may do in reference to rebuilding.

## NEBRASKA.

### OMAHA.

All theatres closed during past two weeks.

Grand Opera House (Robert M. Reynolds, manager): Eunice Goodrich Dramatic co. week of 30.

### LINCOLN.

Opera House (Crawford and McReynolds, managers): Eunice Goodrich, with a fair co., opened 23 in Zizi, the Actor's Daughter, to big house. Her engagement runs the week through, and so far the business has been all that could be desired. Dockstader's Minstrels 31.

People's Theatre (R. S. Browne, manager): No attractions here this week or next.

Items: Mattie Stevens, of the Goodrich co., has been sick and unable to appear in this engagement. Her place was creditably filled by a sister of Miss Goodrich, who came here for that purpose from Indianapolis —Mr. McReynolds and Mr. Pottle, of the Goodrich co., were arrested for an alleged violation of the civil rights law in refusing to admit a colored person to the parquet, but the charge was unsustained, and the "coon" fined under a counter-charge for disturbing the peace.—The managers of the Funke have secured control of the new Opera House at Fremont, which will undoubtedly be a valuable addition to their circuit.—Black Brothers' Circus did only fair business week of 23. The ten-cent circus is getting to be a hoary-whiskered chestnut here. —Grace Warren will leave August 10 to join the J. B. Stetson Comedy co. at Topeka.

### FREMONT.

Turner Hall (George F. Looschen, manager): This house closed week ending 21st.

Item: It is rumored that Robert McReynolds, of the Funke, Lincoln, is to be manager of our new Opera House, and we are to be included in the circuit embracing Omaha and Lincoln. The lease to him calls for completion of the house Dec. 1.

## NEW HAMPSHIRE.

### MANCHESTER.

Forepaugh's Circus drew two large crowds 28. The performances were first-class, and everybody was satisfied.

Items: Malcolm Bradley has just returned from New York. He has been engaged for Frederick Warde's co. for next season.—The Opera House has been overhauled preparatory to the opening of the season August 7 by Johnson and Slavin. The dressing-rooms, ten in number, have been painted and papered, and now that they are in good condition the local management intends to keep an eye on the actor who marks on or mutilates them.—The Parker Twin Brothers have left town to fill an engagement at the Gaiety Museum in Boston.

## NEW JERSEY.

### TRENTON.

Taylor Opera House (John Taylor, manager): Tony Pastor opens the season at this house Aug. 8. The manager has added considerable new scenery to his already large stock. Geo. Wilson's minstrels, Aug. 18.

### ATLANTIC CITY.

I can truthfully say that the season, in comparison to former years, is dull. Hotel proprietors are complaining, and they all say that they cannot now recover what losses they have already sustained. In consequence amusements are suffering, and in a measure will undergo some depletion of their finances. The Grand Opera House and Howard's Ocean Pier have held their own, though, and can show a profit on their week's business. The Casino closed its doors Thursday night owing to lack of patronage. Our Strategists was the attraction, and despite an efficient co., which they presented, was obliged to succumb to the inevitable. Still hope prevails in the managerial breast, and they look with encouragement—ay:, with pride—for the banner month here, August.

Grand Opera House (A. S. Pennoyer, manager): Muggs' Landing opened to a large house Monday evening (23); the attraction seemed to please. Carlotta, who is certainly a clever soubrette, caught the audience with her versatility; her dancing was the feature of the performance. W. J. Mason as the "old soger" was irrepressibly funny; the balance of the cast was mediocre. This house has provided an entertainment of a pleasing and diversified character since its opening, and the efforts to please are being appreciated by the amusement-loving citizens of the town and the visitors. The week of July 30, the old time favorites, Frank Moran and Billy Birch, will head the organization known as the San Francisco Minstrels. A large business is looked for. Tony Pastor and his own co. then come for three nights on August 9.

Howard's Ocean Pier (Will Rising and William Hamilton, lessees and managers): Florette did not prove a success, and Pinafore followed 26. Business has been good since this universal favorite has been the card. The cast is a very efficient one. Loie Fuller as Josephine was charming; her voice, though, was somewhat impaired by a cold, so much so that her part on Saturday evening was rendered by Olivia Kirschmann, who, upon short notice, gave an excellent performance. Will Rising as Ralph and W. H. Hamilton as Dick Deadeye duplicated their previous successes in the characters. Annie Lippincott as Hebe looked the part, and added a charm to her rendition. She was very prettily attired. To Clarence Duffy as Sir Joseph and Ed. Clark as Captain Corcoran much credit must be given for the ability displayed. The chorus was in splendid voice. Mikado to follow.

Pain's Burning of Moscow is attended at every performance by a vast assemblage of people. The audience was the largest of the season 26 The features of the spectacle are much admired. Messrs. Thearle and Cooper deserve rich regard, together with their valuable and competent aids, Messrs. Wilson and McClellan, who handle this great enterprise with a practical knowledge of its requirements.

Items: The Casino will reopen July 30 with The Box of Cash.—George Olmi will join the Rising and Hamilton co. next week.—This is the first interval of rest that the Wilbur co. has enjoyed in seven years. The co. leaves here August 1, and opens in Cincinnati at John Robinson's Opera House for ten weeks. The members have enjoyed themselves hugely here disporting with Neptune.—Tom Brannick, of the Hoop of Gold co., and Charles H. Titus, of the Forgiven co., are here also to increase the Thespian colony.—Dr. Easterly Ashton, physician for the Actors' Fund, of Philadelphia, is here, taking care of Dr Dougherty's practice, who has been indisposed. He has relieved your correspondent of his rheumatic trouble, and is also engaged daily with someone in the "colony."

## NEW YORK.

### CORTLAND.

Cortland Opera House (Smith and Robins, managers): The Webster Family gave a very pleasing entertainment 24 to fair house. Helene Adell 27 to a fair audience, and gave satisfaction.

### BINGHAMTON.

Opera House (J. P. E. Clark, manager): A large and very enthusiastic audience greeted the Helene Adell co., 24, on which occasion she was assisted by Harry Driscoll, a popular young actor of this city. Led Astray was produced and all the parts were capably sustained, Mr. Driscoll being especially worthy of mention; The Octoroon was presented, 28, assisted by local jubilee singers, and a very pleasing performance was given.

### POUGHKEEPSIE.

Collingwood Opera House will open its regular season for '88-89 with Hyde and Behman's Specialty co. on August 31. Manager Sweet is introducing several important and essential improvements. Arthur Voegtlin, of New York, and a large force of assistants are engaged in painting the new curtain and scenery. The boxes are being magnificently reupholstered, and the theatre, which is already far above the average, bids fair next season to outrival the finest in the country.

Items: George Lyding, the tenor, was in town past week.—Ella Gardner, of Rice's Comedy co. has been visiting friends here —Lou Sterling, of Brooklyn, spent a week with relatives in this city.

### ELMIRA.

Opera House (W. E. Bardwell, manager): Closed. George Wilson's Minstrels reported for rehearsal 31, opening the season of this house Aug. 9.

Items: Bert. Davis, of this city, press representative of Wilson's Minstrels, returned from Buffalo 26, where he has been booming the co.

Madison Avenue Theatre (George Smith, manager). Geo. Smith, of the Howard Academy of Corning, assumes the management of the above house, Aug. 5; he comes highly recommended and will endeavor to keep up the reputation of the house. Lilly Clay, August 9.

### BUFFALO.

Billee Taylor has been running at The Music Hall during the past week and drawing well. It was supplanted by Pinafore on Monday. This will be continued as long as it shows profit. Outside of this the only announcement just now is Thatcher, Primrose and West's Minstrels at the Academy of Music Friday and Saturday of the current week.

## NORTH CAROLINA.

### DURHAM.

Stokes' Opera House (J. T. Mallory, manager): The Steins Family gave a delightful performance in mind reading to fair business, 23-24; Harry Rouchlare as juggler was good and he was well received.

## OREGON.

### PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): McKee Rankin, ably supported by Mabel Bert and co., in a brilliant repertoire week of 16th, to poor business, owing to the extreme warm weather. He certainly deserved better patronage. The co. play Astoria night of 23d and then proceed East to Chicago over N. P. R. R.

Amateurs: A new military drama entitled The Blue and the Grey will be presented for the first time here July 23-25. "for sweet charity's sake," under the auspices of the Ladies' Relief Society; the house will no doubt be packed each evening.

Items: Sells Brothers' Great Circus will exhibit at Portland Wednesday and Thursday August 22-23 and will no doubt pack the tent at all performances.—Manager Howe and family are at Long Branch, where they will spend the Summer. Manager Howe will, however, be in town enough to protect and look after his many int rests.

## OHIO.

### DAYTON.

Memorial Hall, Soldiers' Home (J. Clinton Hall, manager): On account of the sudden death of Gen. M. R. Patrick, governor of the Home, there has been no performance since the 24th. The home is draped in the deepest mourning, and five thousand battle-scarred inmates to-day (29) pay the last sad rites to their beloved chieftain.

Items: Sam Henderson, of Memorial Hall, was the recipient of a beautiful gold ring from Manager J. Clinton Hall and wife. No one is more worthy of recognition than the painstaking and popular resident manager.—The large floral sheaf and scythe that caused such universal comment was a tribute from the Home co. to the late Governor Patrick. McNish, Ramza and Arno open the Grand 6.—The Home co. will benefit 9.

### PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): This house has been closed since May 30.

Items: Mitchell and Truesdale co, booked for week Aug. 6, canceled.—Our own Julia Marlowe will appear here next season.—Manager Grimes has a number of splendid bookings for next season, among which I will mention He, Him, She, and Her, Goodyear, Cook and Dillon's Minstrels, Chas. E. Verner, Cora Van Tassell, A. G. Field, Jane Coombs, Dan Darcy, Cold Day Little Nugget, John Thompson, Skipped by the Light of the Moon, Helen Blythe, and many others — Waverly, a contiguous town, has an "Irish Catholic Opera House." The church being mortgaged to Hon. Jas. Emmett, he foreclosed and turned the building into a theatre, leaving the cross on top of the front.

### TOLEDO.

Presque Isle Theatre (G. W. Bills, manager): The Heyers Musical comb. has been the attraction at this place for the past two weeks. Nothing booked for the coming week.

Item: The season at Wheeler's opens the 15th of August with McNish, Ramza and Arno's Minstrels, followed by Mestayer's Twenty Maidens to One Dude.

### COLUMBUS.

Jule, the human bat, and Samson, the living steam engine, are the leading attractions at the Wonderland this week. Business for the past week has been fair. Eichenlaub's and the Casino are jogging along at a slow pace.

Items: T. A. Comstock, looking well, is home on a visit. He says his horse show is doing well in England, but that he don't like the country. He will probably go back on the *City of Rome* August 8 He reports Al. Richards well. Their contract with W. W. Kelly expires the 20th of August, but they will keep the horses in England another year.—W. W. Black our popular basso, goes with Keep it Dark again this season.—Geo. B. Drake, after a pleasant visit here, left for New York 28th via Old Point Comfort.—George Backus is enjoying the lake breezes at Sandusky.—One month more of dullness, and then the houses will open with the Centennial boom and the G. A. R. reunion.—The Cyclorama is having quite a little boom all by itself. Numerous excursionists visit it daily.

### CHILLICOTHE.

Clough's Opera House (George C. Tyler, manager): The artists who have been at work for the past five months will conclude their labors about the last of August. The house will be opened by Thos. W. Keene, in Julius Cæsar, August 30. The list of attractions presented for the coming season by Manager Tyler includes the best on the road: Clara Morris, Nat C. Goodwin, Mr. and Mrs. Florence, Janauschek, the Dalys, Lotta, Mlle. Rhea, Tutein in Struck Gas, Helen Blythe and the Conried Opera co. The prospect for the coming season is the brightest for years. No cheap attractions will be played at this house the entire season.

Item: Larry H. Reist, of the Grand Opera House of Dayton, is now an occasional visitor here on Manager Tyler and is making many warm friends.

### STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Ezra F. Kendall comes 4 in a Pair of Kids. Regular season does not open until September.

### GALION.

City Opera House (A. Brokaw, manager): Boring for Gas, a new comedy, was presented July 27, to a large and appreciative audience. The play is a good one, and there is much originality in the character as well as in the plot. Dr. W. S. Filley, in writing the play, displayed good judgment and appreciation of the popular taste. Last night's presentation was the fifty-fifth time it has been played since the copyright was granted last March. The cast here is composed of carefully selected home talent, with the single exception of Mr. Filley, who himself assumes the leading role of Josiah Sirenius. Miss Dode Burt as Matilda Jane Borden made a very good impression and played the part in an admirable manner. Both received loud applause. The rest of the characters also did well. The play was repeated 28.

## PENNSYLVANIA.

### TITUSVILLE.

Opera House (C. F. Lake, proprietor): There is nothing at this theatre at present. Cora Van Tassel in Sweet Sixteen August 28. Two Old Cronies August 30.

### GREENVILLE.

Under the Gaslight, by Mr. and Mrs Walter Fassler, assisted by home talent, was produced July 20 The leading roles were taken by Mr. and Mrs. Fassler, the former as Byke and the latter as Peachblossom. Both fairly captivated the large audience by their pleasing interpretations. Mrs. Fassler's singing of "Gathering the Myrtle" agreeably surprised her friends. The support was all that could be desired. The scenic effects were especially fine. The pier scene was quite realistic, as well as the engine scene. The audience was the largest ever assembled in the theatre.

### DANVILLE.

Ezra Kendall in A Pair of Kids opens the season here August 1. Manager Angle will have the best attractions here only.

Item: Melt. Boyer, last season with Thatcher, Primrose and West as advance, is visiting friends here. He has closed with C. L. Andrews for the coming season.

## SOUTH CAROLINA.

### CHARLESTON.

Will. T. Keogh, manager of the Academy of Music, arrived this week, and is busily engaged having the Academy thoroughly renovated and overhauled. He looks remarkably well, and is enthusiastic over the coming season, which he predicts will be an unusually bright one. Among the attractions already booked are: Keene, Janauschek, Abbott, Claxton, Erminie, Florence, Jim the Penman, Martha, Lotta, Dixey, Downing, Emmet, Clara Morris and others. Season opens Sept. 10.

The new popular-price theatre, the People's, opens Oct. 1. It is on a principal street, on the line of a city railway, and seats 1,600. The stage is 64 feet deep by 59 wide, being the largest in the South. The proscenium arch measures 30 feet high by 38 opening. There are six dressing-rooms, 9x13, on stage floor, and four private boxes, seating fifteen each. The parquet seats 700 and the orchestra 500. The latest patent folding-chairs will be used. The gallery will have upholstered benches, and the house will be lighted by electricity and gas, and thoroughly heated and ventilated. Prices of admission, 25c, 50c., 75c.; box seats $1. F. L. O'Neill is the lessee, and J. T. O'Neill, manager. T. H. Winnett, 50 Union Square, is the New York agent.

Item: The scenic artist, Eugene Cramer, manager of Columbia (S. C.) Opera House, is in town this week, putting a handsome drop and several new sets at the Freundschaftsbund Hall. It is probable he will paint the drop curtain for the People's Theatre.—Manager Keogh, as ever THE MIRROR's most ardent admirer, says the new MIRROR building is the handsomest newspaper establishment in New York.

## TENNESSEE.

### MEMPHIS.

The interest the people take in the comic opera at Jackson Mound is increasing almost nightly. The attendance is good and the performance satisfactory. The bill this week is Chimes of Normandy. The piece runs smoothly throughout. J. C. McSweeny, of St. Louis, made his debut last Sunday night as the Marquis. He has a fine voice and physique, and will remain four weeks. Paul Boun, as Gaspard, excelled himself. He was called out several times. John Bell made a fine Bailli. Pattie Stone, as Germaine, and Freda Stone, as Serpolette, were exceptionally clever. The former is only nineteen years old, and not long on the stage. Fatinitza is the attraction next week.

Items: The Citizen's Committee met 21, and closed the contract with W. P. Pinkston, the designer of the Fall of Paris, at a cost of ten thousand dollars. They are promised the finest panorama ever exhibited. It will be unrolled Sept. 15 and continue four weeks. Secretary Leubrie reports the required amount as having been raised.—I am glad to see favorable notices in THE MIRROR of Eugene Robinson's Floating Opera House. We talked that subject over two years ago, and he was then confident of its success.—R. C. Jamison, the doorkeeper at the Park, will be a candidate for the same position at the Theatre next season.—Our manager, Frank Gray, will be at home in a few days, and we will get a full list of the attractions for the season.—The burning of Schnaider's Opera House in St. Louis will probably strengthen the co. here, as this is only a part of it, and he will hardly have time to complete another building for this season. R. Fischer, the manager, was *en route* to St. Louis the night of the fire. His loss is heavy.

### NASHVILLE.

I made mention in a former communication that Manager E. V. Anglim, of the Grand Opera House, had secured the Casino at Glendale Park, and would inaugurate a season of Summer amusements. The opening occurred July 14, and the attraction was a fly-by-night organization from Cincinnati, known as the Martha Wren Comedy co., and a very tough co. it was too. It fell so far short indeed of pleasing the public that the enterprise received in the beginning a very black eye, from which it did not recover. The engagement was for two weeks, as I understand, but after dragging along wearily for ten days they closed, and the members have been stranded ever since. They will, though, most likely return home Sunday, as the management of the Overland Railroad Co. very kindly got them up a benefit Friday night, which drew a good crowd. Geo. L. Danforth is manager of the co., and has done his best to help his people out of their trouble. He claims that Mr. Anglim guaranteed them collectively and individually, that if they would come to Nashville he would see that they got their salaries and transportation. It turns out, however, that Anglim has no money himself, and had no financial backing to his enterprise. It therefore results in a dire failure. For several days after the collapse it was reported on the streets and through the local press that Manager Anglim had skipped the town and his creditors, and left for parts unknown. This turns out to be a mistake, for he has returned, and says he only went to Washington to see his father and try and raise money to pay off his debts. His mission was not a successful one.

Just what will be done with the Grand Opera House the coming season is questionable now. Mr. Anglim had begun overhauling and repairing the house generally; the carpenters, the painters, and the paperers were all busy at work, making ready for the Fall opening. Since his failure, Ross Reno, his endorser on the rent notes, discontinued all work and closed the house. He may take someone else in with him and run it himself, I hear. Mr. Anglim said to me recently that he had booked for the Grand between forty and fifty attractions.

Manager J. Oliver Milsom is back from New York and views the situation smilingly. He never looked in better health, and says he never felt more impressed with the bright outlook for the new season than now. He has permitted me to peep into his book for 1888-9, and the Vendome patrons may depend on it. It contains a long list of attractions, and all are the cream of the cos. that will be on the road.

Items: Crop prospects with us never were so bright. Business is brisk, and it looks as if next Winter would be easy sailing financially. Very little interest is being taken in politics, as compared with former Presidential election years, and so I think that the outlook for a good theatrical season very flattering, all things considered.—Jean Houston left this week for New York to make arrangements for next season. He has as yet made no engagements, though he has had several good offers.—Professor Joyce, leader of the Nashville Brass Band, has charge of the music at Glendale Park.—Professor Abbott, leader of Vendome orchestra, is conducting the music during the Summer at Monte Sano, the elegant Summer resort, near Huntsville, Ala —Kitty Cheatham is at Beersheba Springs, putting in her vacation pleasantly with a party of friends. She looks prettier and younger than she did five years ago, and is in excellent health.—W. A. Sheetz, treasurer of the Vendome, has returned from New York.—The Vendome is being overhauled and put in order for the opening in September.—Dan Consadine Bertha Fricke and Mr. Fortune, her husband, leave August 1, to join the Emma Abbott Opera co

### KNOXVILLE.

Manager Burroughs, of the People's Theatre, has closed his house and quit the business. The co. has rigged up a flat boat and departed for New Orleans. While gliding down the Tennessee and Mississippi rivers, they stop at several places to give performances.

The Bijou continues to have very good crowds. Performances quite satisfactory. Miss Theo Lamar deserves special mention for her charming singing. Specialties all very good.

## UTAH.

### SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): J. H. Ward and his co. billed for three nights beginning 17, played The Red Fox to light house. On the evening of the 18th it was found that the sales were so light as not to warrant opening the doors. Money was returned for tickets sold, and the engagement ended. The co. is not of much force. This is the first time in several years that it has been necessary to keep doors closed. William A. Brady's co. presented Lynwood 20; She 21, to fair houses, the latter drawing the best. The co. is very weak, but the scenery and settings are excellent. Nothing more appropriate has been seen here for a long time. Sells Brothers' Circus, afternoon and evening, 16, to immense crowds. Circus very fair.

Items: Lizzie Evans has canceled her Summer dates. —Edward Royle, lately with the Booth-Barrett co., is in the city, and will appear July 24 with the Home Dramatic Club. He goes out next season to play responsible parts with Louis James.—Mrs. D. P. Bowers is spending a vacation in the city enjoying the excellent bathing in our Salt Sea.—Leonard Grover, Jr., and Mrs. Grover, *nee* Ada Dwyer, are spending the Summer months in this city.—J. H. Ward, while bathing in Salt Lake, was seized with sickness and had to be carried out of the water. He soon recovered.—La Rosa's Ten-Cent Circus all next week.

## VIRGINIA.

### ROANOKE.

Opera House (Tennyson and Simpson, managers): A benefit was tendered Miss Bonnie Meyer 25 by the managers of this theatre, the Roanoke Dramatic Association and the Perseverance Band and R. M. W. orchestra. The Long Strike was the play, the house being packed. Prof. Stone's Minstrel and Variety co. gave a performance 27 to a large audience.—The summering professionals and amateurs will present Uncle Tom's Cabin August 1.—Adelaide Randall co. failed to show up.—Prospects for the coming season are splendid; houses are going up here at the rate of 150 per month.

### NORFOLK.

Academy of Music (W. H. Sherwood, manager): The season will open at this house on the 20th prox., when George Wilson's Minstrel co. will be the attraction. Grau's Comic Opera co. will follow, and the regular season will be inaugurated on Sept. 1.

Items: Manager Sherwood writes me from his home in Chicago that he will visit New York during the coming week. His host of friends in the profession will be glad to shake the hand of the capable manager and renew his kindly acquaintance. He will doubtless pay THE MIRROR a visit, as he is a warm admirer of the upright policy of this paper.

## WISCONSIN.

### MILWAUKEE.

Items: The Hess Opera co. have produced La Traviata, Norma and Fidelio this week to large houses. —Manager Nunnemacher, of the Grand, has returned from New York, and is devoting his attention to improvements that are being made at his theatre.—Haverly and Cleveland's Minstrels are to appear at the Academy 29, two performances. Their paper is very attractive —Sherman Brown, business manager of the Academy, returned home this week ready for business; he has been spending a fortnight at the Summer resorts of Wisconsin.

### JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager): Home talent packed the house July 23d. The Ladies' Ideal Band of Mauston, Wis., was a great attraction.

Items: The Opera House will in all probability, pass into a new manager's hands Sept. 1. Manager Myers expects to be away a great deal of the coming Winter. Who his successor will be has not yet been decided. It is quite probable, however, that P. H. Lenehen, manager of the Windsor Theatre at Chicago, may be the man. In case the contract is given to Mr. Lenehen, it will be for a term of years. During the remainder of the season the house will be open but a small part of the time.—The Deshon Opera co. will play the week of 28, opening in Erminie.—The regular season of 1888-9 will be opened unusually early, the first attraction being Haverly's Minstrels Sept. 1. Later in the season Robert Downing, Thomas W. Keene, Roland Reed, Sol Smith Russell, Jarbeau, Maggie Mitchell, Cora Tanner, Minnie Maddern, Alone in London, Lost in London, The Main Line, Joe Murphy, The Stowaway and McNish, Ramza and Arno's Minstrels.

### BELOIT.

George Hall's Twenty-five-cent Circus July 18, to a fair crowd. James Robinson's Ten-cent Circus 24-25; big crowds and good show.

### MADISON.

James Robinson's Champion Circus July 25, for four days at cheap prices. Business poor; too many counter attractions.

Items: Our local managers, Messrs. Smith and Strasilipka, have leased the Grand Opera House at Oshkosh for a term of years. Mr. Strasilipka leaves for Oshkosh to-day, and will immediately assume control of the house. Mr. Smith will attend to the business here. They have already booked many of the best attractions at both houses for the coming season. Your correspondent wishes them success in their new venture, and also wishes to thank them for the many courtesies extended. Charles Booth Walber, who has been stage-manager here for a number of years, goes with Mr. Strasilipka to manage the stage of the Oshkosh Grand. —Stewart's (colored) Concert co. is filling a two week's engagement here at Monona Lake Assembly.—Barnum's Circus August 1.—Deshon-Starr Opera co. week of August 27.

### LA CROSSE.

McMillan Opera House (George Russell, manager): Deshon Opera co. July 26 28, and did big business. Stetson's U. T. C. 27, under canvas and did a good business. This co. met with an accident 23 Their train struck a cow and was derailed; one man was killed and two ladies in the co. were injured, one having her legs broken. The accident happened at Redwing, Minn.

Items: R. G. Ball, advance of Barnum and Bailey, was in the city 25. His attraction comes August 24.—Excavation for our new theatre has begun, and Architect Cobb is in the city letting the contracts. The house will probably be finished in December.

## CANADA.

### HAMILTON.

Grand Opera House (Thomas Riche, manager): The house has been dark for the past month and will continue to be so until the beginning of August, when Haverly's Minstrels will play one night. Sol Smith Russell opens the regular season early in September. Manager Riche is in New York at present looking after attractions for the coming season.

### HALIFAX.

Academy of Music (H. B. Clarke, manager): Last week, 26-27, the Wanderers' Athletic Association occupied the boards in Our Boys, assisted by Tyrone Power, Charles Canfield and Miss Algen, who remained over at the close of the Huebner-Holmes engagement. According to Artemus Ward, "comparisons are odorous." The piece was saved from abject and dismal failure by the praiseworthy acting and efforts of the above trio.

The Lyceum Theatre was occupied by the Howard Minstrels, who have since gone to St. Johns, N. F., to open the first house ever erected in that city to the service of Thespis. Zera Semon, prestidigatateur, was also at this theatre week of 15

Items: F C. Huebner and wife (Miss Algen) left by boat for Boston 28, after having made scores of friends here.—A D. Johnston, as Perkyns Middlewick in Our Boys, gave a good characterization, and is a promising amateur.

## Professional Doings.

—Edwin M. Shonert will go with the Musin Concert company next season as solo pianist.

—The modern farce comedy leading man who does his own thinking is not particularly overworked nowadays.

—Daisy Chaplin arrived from Pittsburg on Friday last. She has gone to Boston to begin rehearsals for the coming season.

—In His Power is to be tried again next season, under the management of George L. Harrison. John Arthur will assume the leading character.

—Abbie Nicholson has been engaged for the contralto roles in the Rising-Hamilton Opera company, now playing at Howard's Pier, Atlantic City, N. J.

—It is said that Annie Pixley will shelve The Charity Girl next season. This will give the Annie Pixley playwright who infests the country renewed hope.

—The Emma Francis Dot company opens its third season at Jacobs' Grand Opera House, Newark, N. J., on August 13, and not August 6, as erroneously stated.

—Jerry K Sullivan, brother of Dan Sully, the comedian, was married in Newport last week. The couple are spending their honeymoon at Atlantic City. They then go to Hudson, N. Y., and join Mr. Sully for the season.

—Amelia Summerfield received an offer from John Cobbe last week to originate a character in a new play at the London Gaiety Theatre, at a salary of $150 a week, and be featured: but she refused on the ground that she was "widely" known here, and was satisfied with her prominence.

—George S. Knight, one of the cleverest actors and most unlucky of stars, has been engaged by E. E. Rice to play in Evangeline and The Corsair. He is not altogether discouraged, for toward the latter part of the season he will probably try his fortune again in a new comedy called Progressive Euchre.

—Charles A. Gardner, whose trade-mark hereafter will be Our Karl, commences his season under the personal management of Sidney R. Ellis, August 20. Inducements have been offered him for a trip to California, which will no doubt be taken advantage of during the Summer of '89 Alexander Kearney and Miss D. La[illegible] are the latest additions to the company.

# NEW YORK MIRROR

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## MIRROR LETTER-LIST.

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Archman Sisters.
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Abora, S.
Adelman, Jos.
"Amateur."
Anderson, A. B.
Barrymore, Harry
Bress, Louis
Block, S. S.
B. B. B.
Bassett, Mrs. R.
Baker, Pete
Blaisdell, J. W.
Blaisdell, W. B.
Belford, Geo.
Bowers, F. B.
Blair, Eugenia
Booth, Laura
Bernard, F. G.
Boyle, Anna
Barrows, J. O.
Bothner, Gus
Brytos, Fred.
Bonstelle, Jessie
Burton, Chas. A.
Bowers, Mrs. D. P.
Brooker, Frank
Chester, Marion
Coghlan, C. F.
Callahan, Charles
Clifton, George
Crabtree, J. A.
Cleves, Lillian
Cooper, Geo. S.
Crabtree, Lotta
Carey, Eleanor
Cromwell, C. F.
Connalline, Georgie
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Collier, J. W.
Crosby, W. H.
Crompton, W. H.
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Cone, S. H.
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Dizey, H. E.
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Dean, Sadie L.
Davis, H. A.
Daily, John
Deasel, Darry
Delhaney, Wm.
Duffy, W. J.
Douglass, Byron
De Schmidt, Louis
De Bar, Blanche
Durham, S.
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Emmett, J. K.
"Exchange"
Franklin, May
Floyd, G. W.
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Ferguson, Mattie
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Gounad, C. L.
Graham, B. R.
"Good Engagement."
Gill, Wm.
Humphries, Mr.
Hanchett, D.
Harrison, George L.
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Hillis, O'Kane
Huntley, Arthur
Hays, J. W.
Hart, D
Harris, Geo.
Hagger, Emma
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Harkins, D. H.
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James, Louis
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Johnson, George A. D.
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Kearney, Alex.
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Malan, W.
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McCann, John
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Misco, Theo. E.
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McNeil, W. S.
Mills, Geo. C.
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Robinson, Mrs.
Rosenbaum, Ed.
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Rising, W. S.
Ransome, J. B.
Rehan, Arthur
Richards, Geo.
Rankin, Mrs. McK.
Riley, James
Sampson, W. C.
Sully, Dan
Skiff, M. T.
Storey, Mrs. L.
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St. John, Marguerite
Sellers, Harry
Sutton, Mr. and Mrs.
Sullivan, J. T.
Sargent, A.
Starr-Deshon Opera co.
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Stickney, F. C.
Solomons, I. A.
Scammon, A. Q.
Taber, R. F.
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T. P. & W., M'g'r.
Thomas, Jessica
Tyler, Odette
Teegarden, W. A.
Verne, H.
Vernon, Paul
Webster, John
Winslow, H. H.
Wilhams, Frank
Wilbur Op. Co.
Wilson, E. T.
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Wagenhals, L.
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White, W. A.
Wilkie, Herbert
Wilmot, Eunice
Whittaker, Geo.
Walles, Jas.
Wheeler, W. O.
Wade, May
Waters, Joe
Whelan, M. M.
Winterburn, J. W.
Young, W. H.
Zelma, Annetta

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

## The Actors' Fund Looks On.

An erroneous impression prevails in certain misinformed quarters respecting the contest that has begun regarding the proposed division of the accumulations of the American Dramatic Fund.

The San Francisco *Examiner* and other out-of-town journals mistakenly assert that the money is claimed by the Actors' Fund, and that that association has been instrumental in precipitating the fight over it.

The Actors' Fund has nothing whatever to do with the legal side of the controversy. Unquestionably the result will be watched with interest by the officers and members of the institution, and the right side of the contest will have their moral support, but there is not the slightest prospect that the outcome, whatever it may be, will directly benefit it.

Either the selfish scheme of division will be successful and the old charity will pass out of existence, or the concern will go on indefinitely, in some measure realizing the purposes for which it was originally designed.

The Actors' Fund, it is true, offered to assume the responsibilities of the Dramatic Fund's philanthropic work in case the latter would take advantage of the legal authority to amalgamate with the former conveyed by its charter and to increase the allowance made to the annuitants and widows of the old association; but this proposition was not granted a moment's consideration. Having thus done their simple duty the Trustees of the Actors' Fund dismissed the matter.

In the event of the Dramatic Fund going out of existence the younger organization would probably have to bear the entire burthen of providing for its sick and destitute members instead of a part of it as heretofore. The Dramatic Fund's aid is so meagre, notwithstanding its capital, that when one of its members applies to the Actors' Fund for assistance the latter practically assumes the whole responsibility.

A glance at the published figures of the two funds for the year 1887 shows their relative efficiency. The Dramatic Fund disbursed in twelve months $2,925.66, of which $742.56 was paid for rent, salaries and office expenses. The Actors' Fund report for the same year shows disbursements for relief, funerals, physicians' expenses and medicines aggregating $10,304.45. The Dramatic Fund's balance of funds on hand was then $52,553.82. The Actor's Fund held a balance of $51,868.40.

These showings speak for themselves, in so far as the comparative utility of the two organizations is concerned.

As we said at the beginning of this article, the Actors' Fund has nothing whatever to do with the legal opposition which will be made when the matter of the dissolution of the Dramatic Fund comes up for hearing about the middle of this month. But THE MIRROR most earnestly wishes for the success of that effort, which proceeds from the ranks of the Dramatic Fund itself.

We have on several occasions clearly stated the reasons on which our views are based, and we have received assurances from many persons in the profession that they are almost universally shared by those who are conscientiously interested in matters affecting the welfare of the dramatic guild.

## An Affirmative Policy Required.

There are many movements just now which would seem to point to the rehabilitation of the stage in its pristine condition. New theatres are springing up sporadically in every direction. The drumbeat of advance agents is heard like the turtle in the land, and managers are big with the offspring which should partake of the royal blood. Architecture is busy with its plans, scene-painters are flourishing the brush, and carpenters demonstrate vigorously with the saw.

We hear of the influx of foreign actors and authors and the outgoing of our local *entrepaneurs* to gather whatever Europe can afford of novelty, notoriety, *eclat*, pretence and preoccupation of public notice. Careful readers of the current chronicles of the theatre cannot but be impressed with the zeal and activity with which every transatlantic stick of theatric timber is floated into our ports from the other side, ready to be utilized to meet every contingency and to fill every gap that the season may lay open. What is a little curious, the long-range guns seem to have the mastery of the field and the bull's-eye, taken by discharges from a Wimbledon three thousand miles away.

Whenever a native marksman modestly craves a shot he is waved out of the barriers by the paternal advice, "Go away, sonnie!" A sharp eye, indeed, it would require to discern in this vast agglomeration of scores and scores of houses a single loop-hole at which the American dramatist can enter in or a manager get where "acoustic properties" are not deadened by the approach of one of the aborigines?

As month follows month in the chain of histrionic events, may we not properly ask, What is the sum of all these preliminaries? Even the worshippers of Moloch made their gods and idols from indigenous timber.

A thorough gleaning of the market does not disclose for our domestic worship even a Joss. We look on at the pageant dazed and bewildered, and murmur under the breath, "What does all this mean?"

A question that more than one intellectual purveyor can answer, avowing his good intention, and only waiting for the public to give the signal to bring on his American plays.

In other spheres more positive methods are adopted, and the new creations of art and science are brought to the front despite the vast freshet of wishy-washy commonplace ultraists who put themselves forward to take the market. A more affirmative policy would, we think, benefit our home promoters of amusement and the drama.

## Bartley Campbell.

*In Memoriam.*

We think of thee as one who fought with fate,
Strong fate that for a moment felt amaze
To find weak mortal hope should spring elate
Beneath her feet which ravage what they graze.
The lights of heaven go out—they faint, they die,
Their ancient fire grown ice, their gold grown gray;
But orbs more fair succeed them, bye-and-bye,
And fairer, these, as these in turn decay.
So were thy hopes: they blazed, they blackly fell,
Hope after hope, as sun succeeds to sun;
The floor of heaven adorned thy deepest hell,
That thou mighst fitly end the good begun.
But if unended, still, in brother-bond,
We imitate thy hope, and look beyond.

ALBERT EDMUND LANCASTER.

NEW YORK, July 31, 1888.

## Personal.

ROSA.—Patti Rosa will sail for Europe on August 15.

PATRICE.—Patrice has been re-engaged for Lost in New York.

STARR.—Hattie Starr has signed with Lotta for the coming season.

NORCROSS.—Minnie Dorr Norcross will spend the Summer at Rutland, Mass.

TEMPLETON.—Fay Templeton has been engaged for the Corsair and Evangeline companies.

LEE.—Amy Lee has left New Rochelle and gone to Bath Beach for the rest of the Summer.

HAWORTH.—Joseph Haworth returned to New York on Tuesday and is at the Sturtevant House.

SISSON.—Wesley Sisson is spending the Summer at his villa, Washington Heights Harbor.

HUDSON.—Eliza S. Hudson has been re-engaged for Maggie Mitchell's company for next season.

REMINGTON.—Earle Remington, the soubrette, arrived from Europe on Sunday last on the *Alaska*.

WISE.—Mrs. T. A. Wise (Meroe Charles) left the city yesterday for St. Louis, to spend the Summer with her parents there.

RAND.—Helen Rand has been engaged for leading juvenile roles with Robson and Crane, in place of Sibyll Johnstone.

OBER.—Miss E. H. Ober, formerly the well-known manager of the Boston Ideals, was married at Bluehill, Me., her mother's residence, on the 25th inst.

COOTE.—Carrie Coote, who but recently returned to England from this country, has been engaged to take Phyllis Broughton's part in The Old Guard company.

DAVENPORT.—Fanny Davenport will close her Summer season at Portland, Ore., on August 11, and return East. She begins her Fall season at Toronto in October.

BRADLEY.—Leonora Bradley has been supporting Dan Mason during his engagement at the Sans Souci Garden, Providence, R. I., where she has become quite a local favorite.

STEVENS.—R. E. Stevens will travel with Frederick Warde the coming season, having the management of the company during the tour. The season will open in Buffalo on September 24.

MOUNTFORD.—Eva Mountford wishes it stated that she did not play the leading role in The Martyr at the Madison Square Theatre. She played it in the Madison Square Martyr road company.

FIELD.—Frances Field, for four years leading lady for W. E. Sheridan and two years with Frederick Warde, has signed with Aiden Benedict to play Mercedes in his Monte Cristo company next season.

WILDER.—Marshall Wilder writes THE MIRROR that he had arranged to sail for home by the *City of New York* on August 1. He will make a tour of the principal watering places after his arrival.

WALLACK.—Arthur Wallack has become manager of the news-stand in the Hoffman House corridor, succeeding Tyson. Howard Perry, formerly acting treasurer of Wallack's Theatre, is associated with him.

ALBAUGH.—John W. Albaugh, Jr., manager, was married on Tuesday at Long Branch to Marie Castner, daughter of the late Samuel J. Castner, of Philadelphia. The couple will spend their honeymoon in the Catskills.

KNOWLES.—Edwin Knowles has returned from a three weeks' vacation, part of which he spent at Newport and Narragansett Pier. At the latter place he met Archie Gunter, and was deeply impressed with the latter's wonderful tales regarding the sale of his books.

WATCHAM.—Harry Watcham, business manager of Frank Daniels' company, has returned to the city from Southbury, Conn., where he has been spending the last eight weeks. He claims to have gained ten pounds in weight by his vacation, and to have captured over 500 pounds of bass.

LITTA.—Louise Litta left for Manhattan Beach yesterday (Wednesday), where she will spend a good part of the Summer at the Manhattan Hotel. She has abandoned her European trip, and will divide her time with the waves and a new play, in which she will star next season.

REED.—John R. Reed, the father of Roland Reed, who has been for fifty-six years connected with the Walnut Street Theatre, Philadelphia, was presented on Monday last (his eightieth birthday) with a handsome gold-mounted ebony cane by a number of friends at the Willomere, Bath Beach, where he is stopping with his son Roland.

BERNHARDT.—Sara Bernhardt claims to have created fully a hundred roles during her career upon the stage, of which Phedre remains her favorite. In a recent interview in London she stated that it was her intention of playing Romeo some time, but that she had not looked upon Mrs. Potter as a possible Juliet. After her Autumn holiday she will produce a new drama by the gentlemen who made the adaptation of Hamlet that she produced at the Porte St. Martin, Messrs. Cressnois and Samson, and during the Winter she will tour Europe with her husband, returning to Paris on May 1 for the Exhibition season. Following this a visit will be made to America, Australia and the East Indies, under the management of Abbey, Schoeffel and Grau.

BANKS.—Maude Banks, whose portrait graces the front page of THE MIRROR this week, is a young actress who has rapidly come to the front. She deserves her success. There has been nothing meretricious in her method of courting public favor. She has not sought to trade upon her father's services to his country, and she has asked no favors from her society friends. She has had a modest beginning, under honest, energetic management. Her next season opens on September 17, and her company has been specially organized for the production of a Shakespearean and legitimate repertoire. Miss Banks will also produce two adaptations of her own, Constance, from the French, and A French Marriage, from the Russian. Ed. J. Buckley, who declined the title role of Paul Kauvar to accept the leading male roles with Miss Banks, leaves San Francisco this week for Boston, where rehearsals will begin upon his arrival.

## Practically a New Theatre.

W. H. Morton, manager of the Columbia Theatre, Chicago, arrived in the city on Monday. In conversation with a representative of THE MIRROR he said:

"We are very busy now rebuilding the theatre, and have fifty men at work on it steady day and night. There will be nothing left of the old theatre but the balconies, the line of sight having always been very good. We will have new boxes, a new stage, and entirely new scenery painted by George Clare, our scenic artist. It will be a new theatre entirely with one addition. Mr. Carson has secured control of property adjoining the stage on which is being erected a five-story building, half of which will be for scene rooms, property rooms, etc., and the other half will be devoted to twelve of the handsomest, most comfortable and luxurious dressing rooms in the United States that I am sure the profession will appreciate, and it was something that they needed. The alterations will cost about $50,000.

"We will open the season about Sept. 24 with the Duff Opera company in The Queen's Mate, transferred complete from the Broadway Theatre. Our first big production of our own with the Conried Opera company will take place early in December. The opera will be The King's Fool, known in German as Dr. Hofnarr, by Adolf Mueller. Mr. Conried has already produced 1,006 plays and operas, this making the 1,007th, and he predicts that it will be the greatest success that he has ever had.

"Mr. Carson is here with me, and we are perfecting all the arrangements for the season and also for the Corinne Opera company, which takes the road August 27, under our management, opening in Louisville. Chicago is booming, and one of the biggest productions the city has ever had is The Crystal Slipper, now at the Chicago Opera House. They are playing to the capacity of the house at each performance."

## The Fight in Altoona.

The controversy respecting the perfections of the Mountain City Theatre and the New Eleventh Avenue Opera House has assumed an interesting aspect, the manager of each declaring his house to be the more complete and enticing to the profession and the public in point of elegance, finish, equipment, etc. Last week Mr. Griswold, of the Opera House, attempted to disprove the statements of Mr. Kastendike, and this week, the latter—or rather the owner of the Mountain City Theatre, Louis Plack—challenges his opponents, Balzell and Rouss, the owners of the Opera House, to "deposit as a forfeit $1,000 against my $1,000—the amount to be held by some resonsible person; each party to select a reputable theatrical manager; these two so chosen to select a third, to personally inspect both buildings, and to report within thirty days from August 1, '88, as to the truth of the respective statements of the two parties—the loser to pay all expenses of the Commission, besides forfeiting his $1,000, which is to be paid into the Actors' Fund of America." This certainly looks like business, and from the earnestness of the controversy, doubtless the challenge will be accepted.

## Manager Buford Active.

J. L. Buford, manager of the Warder Grand Opera House in Kansas City, has not been idle during his stay here. To a MIRROR reporter yesterday he said:

"I shall remain here until August 20, and shall open the house on September 24, with what attraction I cannot yet tell you, although you may be assured it will be a big one. Among the attractions I have already secured are Booth and Barrett, Frederick Warde, The Pearl of Pekin, Johnson and Slavin's Minstrels, Rose Coghlan, Adonis, Rhea, McNish, Ramza and Arno's Minstrels, Herrmann and Robt. B. Mantell. In fact, I have only eight weeks open, and as I have an office at 1164 Broadway, and also at Klaw and Erlanger's, you can imagine it won't remain open long.

"If you had ever seen the Warder Grand you would not be surprised at my claiming it to be the finest theatre for its size in the entire country. There are seats for 3,000 people, and the stage is fifty by one hundred feet. In front of the curtain line it extends seven feet, and to the rear wall it extends forty-seven feet. The sectional bridge is three and a half by thirty-six feet, and the trap cellar twelve feet, while the height to gridirons is sixty feet and to girders twenty-eight feet. There are twenty-two elegant dressing-rooms, lighted by electricity, the theatre altogether being supplied with 800 incandescents, besides the gas attachments to be used in case of accident.

"I have secured in the person of C. L. Hagen a man who is undoubtedly the best stage manager in the entire West, and the theatre being, as I have shown you, sufficiently large to accommodate the greatest attraction, managers can feel certain that their productions will be put on in the best shape possible. M. A. Lange is my orchestra leader, and he is as capable a man as there is in the city. It has been often said that the roof-garden of the Warder Grand is like that of the Casino here. There is this difference, instead of promenade and refreshment stands, we have a permanent stage and a seating capacity of 1,500, comic opera being produced there during the Summer.

"As for protection from fire and panic I do not think a better theatre exists. There are twenty-one exits, and elevators constantly running. The building is heated with steam in the Winter, and in warm weather cold air is supplied with the same shaft."

## Letters to the Editor.

TENOR RIEGER'S VOICE ALL RIGHT.

ELBERON, N. J., July 28, 1888.

*Editor New York Mirror:*

DEAR SIR:—Will you kindly assist me in contradicting a statement which appeared in the daily papers, and circulated by some malicious person, calculated to injure my reputation. It was stated that I was indiscreet enough to sing while suffering with a cold and my voice had deserted me. This statement is a malicious lie. I left Dockstader's owing to a cold (a mishap which occurs to all singers), but am now fully recovered and singing on Sundays at St. James Church, Elberon, with Anna Buckley Hills and other prominent singers. I am stopping here at the hotel for the Summer, and was never in better voice than at the present time.

Yours respectfully, W. H. RIEGER.

CONGRATULATIONS.

NEW YORK, July 29, 1888.

*Editor New York Mirror:*

DEAR SIR:—Allow me to congratulate you most heartily on the two able editorials in your last issue, headed respectively "Inconsistent Criticism" and "A Source of Danger." They both very closely concern the interests of the dramatic profession, and lay bare a most reprehensible practice in the conduct of our great dailies.

Although a constant reader, I have not—heretofore—been a great admirer of any dramatic paper, but such sensible and able articles as those I have alluded to compel my admiration and respect.

I trust that this acknowledgement will not be the less acceptable through my previous lack of appreciation—nor for its candor.

With best wishes for the *only* theatrical newspaper I can find at the newsstands, I am, etc.,

AN OBSERVANT READER.

THE IDEAL PAPER.

BOSTON, July 27, 1888.

*Editor New York Mirror:*

DEAR SIR—I am a non-professional, but have taken a great interest in dramatic matters, and have read all the dramatic papers for many years. I consider THE MIRROR my ideal of a paper. It takes me a good week to read it through in my leisure moments. You place so much good matter in each issue, that I do not wish to miss a single article. After I read my copy of THE MIRROR I mail it to a friend in another State, who in turn mails it to a friend in England; you can see how much one copy of THE MIRROR is read each week. I wish to make one suggestion, with your permission: Will you please place in one of your issues before next season, the roster of all companies starting out for the season, so friends of actors can consult the list? Yours, etc.,

H. BLACKMORE.

THE LIGHTS IN FRONT.

NEW YORK, July 30, 1888.

*Editor New York Mirror:*

DEAR SIR—In re "Lights Down in Front," there are two sides to the question. If the proposition that "an actor must see the audience in order to become entirely *en rapport* with it" is true, what becomes of the old idea that an actor is not supposed to know there is any audience before him? "Lights down in front" are a blessing to an actor when there *isn't* much of an audience.

From a stage-manager's point of view the stage is like a picture, the light to be full on it while the observer is in the shadow; and, all said and done, the lights should be under the stage manager's control and arranged in harmony with the tone of the scene—for comedy, lights full up; but when Little Eva or Little Willie dies, "clear down," so the audience can shivel to their hearts' content, and this they will not do in pathetic and serious scenes if the lights are on them. They are ashamed of their tears, and are likely enough to try and check them with a laugh or a guy.

No, let them weep in darkness, but when the time comes to laugh, "full up in front;" for laughter is contagious, and nothing helps a comedy scene like plenty of light. Yours truly, F. C. WELLS.

THE MAYOR TAKES A HAND.

MAYOR'S OFFICE,
ALTOONA, PA., July 28, 1888.

*Editor New York Mirror:*

DEAR SIR—There has lately appeared in your paper two articles in regard to the Mountain City Theatre and the Altoona Opera House, in both of which my name appears. In your issue of last week it is stated that I deny having signed the affidavit. This is not true, I did sign it, but by no means intended to convey the idea that the Opera House was open.

As Chief Executive of this city it is my duty, and I shall certainly see to it that no building, especially a public one, is erected within its limits, unless I am fully assured of its strength and solidity.

Yours respectfully, EDMUND H. TURNER, Mayor.

MR. GREENWALL EXPLAINS.

NEW YORK, July 30, 1888.

*Editor New York Mirror:*

MY DEAR SIR: Referring to a letter which appeared in your issue of July 18, 1888, emanating from a resident of San Antonio, Texas, I desire to state briefly that the entire communication is a fabrication from beginning to end, and intended to injure our standing in the eyes of the profession, by some malicious person whose object is but too transparent.

While it is true that we have recently added the Grand Opera House, New Orleans, to our already large circuit of theatres, yet we can point with pride to any or all of the long list of managers whom we have contracted with for the coming season, who will substantiate the statement that in no instance have we attempted, or even suggested, the playing of any particular city or theatre to the detriment of any other, beyond in a just and equitable business sense.

As an additional proof, we desire to submit the names of the following companies: Wallick's Bandit King, Zozo, Wilson and Rankin's Minstrels, Lewis Morrison, W. J. Scanlan, Streets of New York, Sam. T. Jack, Alone in London, Held by the Enemy, Marie Prescott, A Night Off, Sol Smith Russell and the McNish Minstrels, all of which play our Texas circuit, and not the Grand Opera House, New Orleans.

Again, Mr. T. W. Mullally, the new resident manager of San Antonio, Tex., has been in the city all Summer long, has made his headquarters in our office, and has signified his entire approbation of the excellent bookings we have made for his theatre.

Concerning the writer's allusion to our personal fight against Mr. Bidwell of New Orleans, we don't care to enter into any discussion, for we are more than satisfied with the bookings of the Grand Opera House, New Orleans.

As a rule we do not notice "small fry," and petty attempts of this kind to slander us, yet we think it is time that these upstarts should be effectively squashed, and therefore trust that you will give this explanation space in your valuable columns.

Very truly yours, H. GREENWALL AND SON.

## The Usher.

*Mend him who can! The ladies call him, sweet.* *In Ushering*
—LOVE'S LABOR'S LOST.

Regret at Bartley Campbell's death is tempered by the reflection that it released him from one of the most terrible of human conditions. Virtually his decease occurred when the doors of the asylum closed upon him. In thinking of Campbell three pictures present themselves to my mind.

* * *

The first is the quaint, grotesque figure that met my sight on Union Square one day in midsummer about ten years ago. Somebody pointed him out to me as Bartley Campbell, and despite the old Winter ulster which hung that torrid afternoon from his shoulders, and the generally poverty-stricken appearance he cut, I thought when I looked into his face and saw hope and ambition and ability impressed there, that this man was sure to succeed some day.

* * *

The second picture is the smiling, happy face of the dramatist, beaming from the end of a long table in a banquet room at the Hotel Brunswick, around which are gathered the members of the Union Square stock company, and a crowd of well-known people—actors, journalists, lawyers and artists. They are celebrating the 100th performance of Separation by a jolly dinner, and jests and clever speeches follow the merry pop of the champagne corks. Rosa Rand tells how she went barnstorming with Campbell in the days of his obscurity and adversity, and Campbell relates how willingly she accepted her salary in the form of promissory notes. There is a real flow of good feeling, and the hero of the feast is believed when he assures his guests that he was never prouder or happier in his life.

* * *

The third picture is more impressive than any scene the playwright ever invented. It is a corridor in Bloomingdale, and Campbell stands before Ed. Aronson and myself, who have come to remove him to better quarters in the institution at Middletown, with every nerve at a tension, gesticulating wildly and muttering unintelligibly. And then that memorable drive down the bleak, wintry Boulevard and the West side streets to the river! The dramatist passes with rapid alternation from mood to mood. Dark thoughts seethe in the whirlpool of his disturbed brain, and bits of wreckage come to the surface for an instant, then disappear. His imagination runs riot, centuries, ages, are joined in a breath—personages of all times in science, literature and martial conflict are jumbled together in the maddest pot pourri. He is Cicero, Alexander, Grant, the Pope of Rome. We are characters in history one instant and characters in romance and drama another. Tears succeed laughter; now he is softened, now fierce. We are glad to place him in the charge of attendants aboard the train, with his sad-eyed wife beside him. We know it is the last time we will see Bartley Campbell living, and we would like to forget the hour passed in his presence if we could.

* * *

William Winter is passing the Summer quietly and congenially in England. Word reaches me that the Douglas, of Edinburgh, will publish Mr. Winter's poems shortly as a companion volume to "The Shakespeare England."

* * *

A report has got about that Estelle Clayton is the author of the dramatization of "The Quick or the Dead," which is to be brought out by C. W. Durant at the Fifth Avenue next month. I have Mr. Durant's word for it that this statement is incorrect. "Either in the event of failure or success," he says, "it is exceedingly doubtful if the author's name will ever be known."

* * *

An actor who hasn't yet negotiated an engagement tells me that the theatrical paradox of the moment is, that every actor one meets is still disengaged and every manager's company is complete.

* * *

Last week a typographical error made a paragraph in this column say that Edwin Booth's little grandson is blind. The reference was to the youngster's complexion, which is blonde. One little letter made all the difference.

* * *

The instructions given the police the other day to prevent groups loitering on the old Rialto will, it is hoped, be strictly enforced. Complaint has been made again and again in respect to this nuisance, but hitherto without producing salutary results. This time there appears to be a likelihood that the idle crowds infesting the Square will be permanently broken up, for the police evidently mean business. Not only have these statues been a source of annoyance to our citizens—they have also been a reproach to the profession, for an erroneous impression prevails that they are actors. Let us hope they'll be kept moving on indefinitely.

* * *

Manager Frohman thinks the *Herald* takes delight in exploiting Miss Mathews' charge. He writes: "As THE MIRROR gave considerable space at one time to the matter will you do me the kindness, pending the result in the courts, to reprint my letter which appeared in the *Herald* on Monday?"

Certainly. Here is the letter:

That Miss Mathews, who details her claim in to-day's *Herald* to be the author of Belasco and De Mille's play The Wife, is a novelist, and one graced with a roving imagination, her interview in this day's *Herald* leaves no doubt. The picturesque manner in which she misinterprets one or two conversations and two or three letters establishes further that she is gifted with a fancy cultivated in the highest degree. If Miss Mathews believes that there is any similarity between The Wife and her unacted play, sufficient in any particular to warrant her charge, or that I would resort to such silly and transparent devices to render myself liable to a charge of theft, or risk my own reputation in doing so under any circumstances, a court of law, the only proper tribunal for her charges, is the place wherein to establish her claims. DANIEL FROHMAN.

### Features of The Stowaway.

Jacob Litt and Thomas H. Davis, who guide the destinies of The Stowaway company the coming season, are two hard-working young managers who will not be left behind in the race. In speaking of the play and their plans Mr. Davis said:

"The comedy element in The Stowaway is very strong, in that respect surpassing any of the English melodramas. Indeed, so noticeable was this element that it was billed in England as a comedy drama. It played there continually for the past three years without the aid of special scenery and a very commonplace company. Here we will not only have a strong company but very elaborate scenic effects as well. One of the scenes, and probably the most effective is an old London street, formed by the converging of two streets at the back part of the stage with rows of houses on either side, all of which will be illuminated. In this act a hack will be driven on the stage up to the door of a public house, and the driver will alight, afterward returning and driving off. This will be the heaviest scene that will be carried by any company on the road this season. Altogether there are twenty-eight heavy set pieces in the play.

"The next scene will be that of a yacht at sea, but the real water will be left out. The yacht will occupy the entire width of the stage, and the sail will be full set, with genuine masts and rigging, etc. In the wake of the vessel will be shown a moving panorama, about 300 feet in length, revealing the banks of the Thames until the sea is reached. In this act a very intricate and beautiful effect will be introduced—a change from the setting sun to the rising moon. In another of the acts there will be shown a very handsome villa and surrounding grounds in Kent, and in this act Maeder and Shaefer expect to outdo any previous efforts in the way of vivid color work.

"We shall open the season at the Walnut Street Theatre, Philadelphia, on Sept. 17, and the play will be first seen in this city at Niblo's Garden on Oct 15, when it will be given for two weeks. The people already engaged for it are Walter Dennis, Marion Elmore and Helen and Harriet Weatherby. The comedian for the role of Dicky Dials, the stowaway, which was played by the author, Tom Craven, in England, has not yet been chosen, although we have five or six on the list. Marion Elmore, who plays the part of a boy, is having an English topical song written for her, and we shall carry a quartette for the yacht scene, which will sing a new yachting song to be written and composed expressly for us. Our time, with the exception of a few weeks, has all been filled. Not a one-night stand has yet been booked, and at the most there will be only one or two weeks of them during the season."

### The Kaffir Diamond's Prospects.

Frank G. Cotter, business manager of Louis Aldrich's is enthusiastic over the coming production of The Kaffir Diamond at the Broadway Theatre in September.

"It is an exceptionally strong play," he said to a MIRROR reporter, "the plot being well conceived and admirably worked out to a very exciting though natural conclusion. Mr. Aldrich, you know, is considered by managers generally as one of the best judges of a play in America, and the confidence they place in his opinion of the Kaffir Diamond is not surprising. Success is everywhere predicted for it, and I might add that the piece is in demand with managers.

"The scene of The Kaffir Diamond is laid in South Africa. This of itself will be something of a novelty to the stage of to-day, and will afford scope for some very beautiful and picturesque scenery, as well as some entirely novel and artistic effects which I would describe to you with pleasure, but the seal of managerial secrecy is upon my lips, and I dare not. In fact, we are preparing a pleasant surprise for the patrons of the Broadway, and I would not like to spoil their enjoyment of it.

"Have we a good company? Most assuredly. Mr. Aldrich is too much of an artist to try and foist a poor company upon New York, or, indeed, upon any other city. The company has been most carefully selected, with a view to their special fitness for the various characters. After Louis Aldrich himself comes Frazer Coulter, M. J. Jordan, Joseph A. Wilkes, Charles Bowser, Harry Booker, Charles D. Mackay, J. K. Hutchinson, Dora Goldthwaite, Isabella Evesson and Adele Palma. That is an organization which I can truthfully say combines youth, beauty and talent. No, I don't include myself in the list. Those are the artists of the combination. I belong to the executive department, while the third department, the mechanical—will number about five people, making a total of seventeen. A couple of cars will be brought into service for we shall carry the scenery, properties, etc., of the production, wherever we go. Yes, I know it's very expensive, but we have every confidence in the success of the play."

### Another Company Left Stranded.

A wail of woe comes to THE MIRROR from a company recently organized in this city for the purpose of giving a Summer season of opera at Doty's Island Casino, Hanlan's Point, opposite Toronto. If the story is true, as told us, the culpable party deserves the severest condemnation. Upon the authority of one of the victims, it appears that Clark S. Sammis inaugurated the enterprise, and engaged in this city twelve ladies and twelve gentlemen and a number of principals, in all about thirty-five people, some six weeks ago, and sent them to Toronto, after giving most glowing assurances of the brilliant season in prospect. After the people arrived at Toronto, they found that their trunks, which had been previously shipped, were inaccessible, and appealing to the manager, after some delay, they were produced. It leaked out shortly afterward that they had been hypothecated for the company's fares.

After many rehearsals the company finally opened but the patronage was slight and the "ghost refused to walk." After playing two weeks Sammis concluded to abandon the enterprise and leave the company to shift for itself. None of the members had received a cent of salary, and many were without the means to even pay for their washing, much less their board and lodging at the hotels. The consequence was their baggage was seized upon by the landlords, and much of it is still in their possession. The chorus girls were in a pitiable plight, being left in a strange city without a dollar, and no way of returning home.

After the closing Sammis was individually and collectively appealed to, but he was either unable to relieve their distress or would not do so. It ran through the company that the manager was about to take wings for New York, and a watch was set upon him, and members of the company were detailed at every point of egress from the city to prevent his flight. But the wily manager was too cunning, and, with the musical director, escaped on a steamer to Buffalo, where they took the train for New York.

The condition of the company was deplorable. Those who had jewelry or anything of value pawned it for their fares to New York. Others not so fortunate are still in Toronto unable to leave the city. A few received money from their relatives and friends, and managed to get away, arriving here almost destitute. The company was incessantly rehearsed and worn out with work, but to its credit meritorious performances were given.

It is about time attention was drawn to a class of persons, who style themselves managers, and who impose upon the cupidity of professionals, and, by holding out golden inducements, get them far away from their homes, and on the score of bad business, desert them and return to this city, only to repeat the experiment as soon as the odium of the last has blown away. This, we learn, is what Sammis is about to do. Much to his chagrin he has met several of the unfortunates in this city, and administered emollients in the shape of grand promises for the future.

The profession is full of speculative would-be managers, and it is quite time some steps were taken to expose and root them out of the business. Professionals themselves are somewhat to blame for being caught in their nets, and for not exacting their fares to and fro, and the first week's salary, before leaving the city. The professional speculator is full of specious promises, which he should be made to make good before a company leaves the city. By this means fewer companies would be stranded, and much suffering averted. The manager who cannot see his way clear to return his people and pay salaries when they are due, even in the face of disastrous business, is a person who should be religiously shunned, and, as a general thing, professionals deserve their ill-luck by not exacting guarantees before starting out. True, there are many—particularly those in subordinate positions, such as the chorus, ballet, etc.—who grasp at almost anything that will provide them even a living at this season of the year, and these speculators know this, and have but little difficulty in making up a company. On the road the company meets with reverses, the speculator vanishes, and the business of the profession is "given away" to the public through the stranding of the company, thereby bringing the drama into disrepute, and causing much of the opprobrium that rests upon it.

There are but two salutary remedies for this state of things—the refusal of people to contract unless assured of their fares and salaries, and the exposure of the speculator in the columns of newspapers whose influence reaches those most interested. THE MIRROR always stands ready to hold up to public execration the methods employed by these dramatic cormorants, when it is fortified by facts and the testimony of the victims, as it is in the present case.

### Mr. Wilson Won't Desert Comic Opera.

"The report that Francis Wilson is to desert comic opera for comedy is entirely unfounded," said A. H. Canby, the well-known young theatrical manager on meeting a MIRROR representative on upper Broadway, "and I wish you would make an emphatic denial of it. Mr. Wilson sticks to comic opera, though it can be expected, judging from his past career, that he will infuse a small modicum of comedy into his parts whenever he sees an opportunity. He has three excellent operas now. He will do one and hold the others in reserve."

"Do you mean that Mr. Wilson intends to go starring?" asked the reporter.

"Well, you can put it that way, though Mr. Wilson will not virtually star. His contract with the Casino expires next May, and he will then have a New York opening and play during the Summer. We have time held now, but I can't say where, as there may be changes. After the season here the principal cities will be played. I will act as Mr. Wilson's manager. The title of the company will bear his name, and I think it will be rather a novel heading—'Francis Wilson and Company.' Mr. Wilson's name will go neither at the top nor bottom of the programme, but will be put where the name of the character has been placed by the author.

"There will be no subordinating the company to the star, and it is our idea to make the representation of the operas complete in a dramatic as well as a vocal way. We have been going along in a very quiet way, and everything has been pretty well mapped out. Time is nearly all booked already in the principal cities, and the company is already suggested. The four principal people in fact have already been engaged, although no contracts have been signed, and the organization will be the strongest comic opera company ever got together, especially in the comedy end. We have striven in every case to get actors as well as singers, and that is what comic opera has never yet had. As for the costuming, we got estimates while in London for all three of the operas—from twelve to fifteen costumes for each—and everything is now in shape. They have the plates over there, and all we have to do is to cable them at any time, and the things will be made at once.

"Mr. Wilson sails on the *City of New York*, and is expected here about the 8th of August. He will open his own season most probably in the opera on which Sydney Rosenfeld has been engaged for several months, or else in one of the others that we got abroad. I am now trying to arrange for the production of The Privateer, a comic opera which he purchased on the other side, but which has no part for Mr. Wilson. I shall either produce it or take an engagement for the coming season."

### Coming "Subrets."

It is astonishing to what extent the allurements of the stage affect the young, giddy and ambitious feminine mind. As an illustration an item appeared in a recent number of THE MIRROR to the effect that a first-class soubrette would find an opportunity to star in one of Howard P. Taylor's comedies. Mr. Taylor received a batch of answers during the week, some from former stars who have disappeared from public view, others still shining, but the majority were from ladies outside of the profession who are desirous of paralyzing the world with their genius. A few of the latter are appended:

MARTHA'S VINEYARD, July.

*Mr, H P taylor*

DEER SUR:—Noticing the mensbun in the mirror you want a first class subret i am 16 yrs very hansum and hav great tallents fur the stage but my father dont like it mutch but i would run away if you would make me your star, i am tired uf farm word becos i hav tu mutch abilitys tu be duin sutch, plees hire me fur a triall if you dont like me i wont expec tu charg you nothin a early anser will oblig truly yours —— ——

ASBURY PARK, July 16.

DEAR SIR:—I noticed the MIRROR item which states that you desire a soubrette for one of your plays. I am a young lady of social distinction in New York, and have an unconquerable yearning for the stage, which I think, with proper tutelage, I could ultimately adorn. My parents have often attempted to stifle this great desire, but they have not, nor can they ever succeed, for I am determined to embrace the profession. If you will kindly grant me an interview, I am confident I can convince you that my pretensions are solidly founded, and that I would prove myself worthy of becoming your heroine. With much respect, —— ——

— 126th Street, City.

*Mr. Taylor:*

Pleas give me more particlars about your wanting a subrette you did not say what the wages was I traveled 3 weeks with a show once and the publick liked me but the managers wife was jellous becaus they did like me and I had to quit. I was considered awfuly tallented and sory and took my part to well, that's why I was discharged if you want me plees name wages fur I dont want nothing snide in mine you can address a note to the stor wher I am working number —— West 23 st. Molly aint my furst name but I dont want the other girls to git on to it, so put it Molly.

— — — —

P. S—I am 19 perfecly free and a good figger.

NEW YORK, 7, 16, '88.

*Mr H. P. Taylor:*

I saw your notice of wanting a star subret. I am 16 yrs old, good complecshion, pretty teeth, can do society dances tho I don't sing much, but I hav great intelecktual gifts and speak 3 languages. My parents are natural germans, but I speak without no accent I am a very hansom young lady with fine carrage and graceful figure and know if I ever get a oppertunity I will startle the wurld with my theatrical genius my father wants me to go in comick opera but my tallents says no fur I know myself and I will shine in the dramatics. let me hear from you at onct, in care of my father he will bring the letter to me. hope you won't put me off.

— — —

EAST 21ST. ST., 16 July.

*Mr. Taylor:*

DEAR SIR—I have just been handed a NEW YORK MIRROR containing your notice—that is wanting a star soubrette. I flatter myself I am that person, though I have never been upon the stage. If you will give me a trial I am positive I can please you, but I would like to have a great many rehearsals, for my memory for study is a little backward. Could you make room in your company for my roommate? She sings and dances elegantly and could assist me in dressing. I am very stylish in my dress, and I have a complete wardrobe, so that would be no expense to you. They are all modern costumes made of the best material. I can refer you to —— ——, Broadway, dry goods merchants as to character and standing for I presume you require a lady of irreproachable character. My idea would be to elevate the drama and I know you would be pleased with my efforts. Kindly answer by early mail.

Sincerely yours, —— ——.

### Professional Doings.

—Ida Lillian Abram has been engaged for the Kindergarden.

—Charles E. Verner is spending the Summer at Richfield Springs.

—Matinees at the Casino will be resumed on Saturday, August 11.

—The Crystal Slipper goes to California before it comes to New York.

—W. F. Harold has been engaged as treasurer of Roland Reed's company.

—Julian Greer, last season with John Sleeper Clarke, has arrived in the city.

—Jules S. Murray has been engaged to go in advance of E. M. Gardiner's Zozo.

—Alonzo Hatch has signed to go with Billy Emerson's Minstrels next season.

—W. J. Fleming's Around the World in Eighty Days will open on August 27 in Boston.

—Ernest A. Foster has been engaged for Thompson and Ryer's Two Sisters company.

—George H. Rareshide, the light comedian, is in the city, and at liberty for next season.

—It isn't the manager who has a small cast in his eye that is always the most successful.

—Mark Price has been engaged by C. R. Gardiner for Clay Greene's Uncle Tom's Cabin.

—A. C. Henderson has signed to play leading heavies with Edwin Arden the coming season.

—Jacques Kruger has been engaged for one of the comedy parts in His Royal Highness.

—Oscar Rahm has been engaged to go in advance of E. M. Gardiner's Streets of New York.

—Uncle John Robinson, the veteran showman, is lying seriously ill at his residence in Cincinnati.

—Manager John H. Havlin, of Cincinnati, contemplates a California pleasure trip in September.

—Charles W. Allison has not as yet signed with Ada Gilman, as the Evening *Sun* had it on Tuesday.

—Marlande Clarke will open his season with Dr. Jekyll and Mr. Hyde on August 13 at Norfolk, Va.

—Members of the Vernona Jarbeau Comedy company will begin rehearsals at Hooley's Theatre on August 9.

—Winnett's Passion Slave company opens the regular season at Jacob's Third Avenue Theatre on August 13.

—Charles B. Welles and Julia Stewart have been engaged for the leading parts in Harbor Lights next season.

—It may be doubted, but there are some professionals who think they ought to have free passes on street cars.

—Bridget Clancy, a child actress, had her leg fractured at Niblo's on Tuesday by falling down a flight of steps.

—The Hicks-Sawyer Colored Minstrels left San Francisco on Saturday last for a prolonged season in Australia.

—Logan Paul has been engaged by J. M. Hill to support James O'Connor Roach in Dan Darcy next season.

—Will J. Duffy has been re-engaged as business agent for Lizzie Evans. This will be his fourth season with her.

—Annie O'Neil, late of Richard Mansfield's company, has been engaged by Edward Harrigan for juvenile business.

—Joseph W. Shannon, who has engaged to support James O'Neil the coming season, arrived from Europe this week.

—Herbert Chartes, who was in the cast of The Pearl of Pekin last season at the Bijou, has been re-engaged by E. E. Rice.

—Emma Frank's Dot company, with Florence Bindley as the star, will open its season at Newark on August 13.

—The Hanlon Brothers are having new scenery painted for Le Voyage en Suisse by Farren and Hough, of Philadelphia.

—It is said the rope which Blondin uses cost $300. Rather expensive, but there are other ropes which have cost men their lives.

—H. R. Jacobs has secured the services of William Black for the coming season. He will doubtless find him a valuable assistant.

—William Hoekstra, who is spending the Summer at his home in Rochester, has been engaged for Atkinson's Peck's Bad Boy.

—Joseph Palmer, in his new comedy, will be the second star attraction at Tony Pastor's after the rebuilding of the theatre.

—C. E. Bowen and W. H. Whedon have returned from the White Mountains. They will be in Winnett's Passion's Slave company.

—Two dramatizations of The Quick or the Dead will be produced next season—one by Estelle Clayton and the other by Rose Levere.

—There must be some drawing power in big words. A manager of a Bowery museum calls his place "a wilderness of pleasurable delicacies."

—The Kryers, English nondescripts and specialty artists, have been engaged for a ten months' tour with McNish, Ramsa and Arno's Minstrels.

—L. J. Loring has been engaged to originate the part of the Yankee in Denman Thompson's play, The Two Sisters, shortly to be produced in Boston.

—French and Sanger's spectacular melodrama, Harbor Lights, under the management of Frank Curtis, will open its season at Minneapolis on Sept. 3.

—The MacCollin Opera company's Summer season at the Odeon in Cincinnati was abruptly terminated on the 23d, owing to the failure of the lessees.

—Harry Kelly and James E. Sullivan have signed with David Henderson to open on August 16 in The Crystal Slipper at the Chicago Opera House.

—George T. Ulmer has acquired the rights of the late John T. Raymond's play, Col. Sellers, and will produce it at popular prices the coming season.

—Jack S. Sanford, who has been rusticating at Atlantic City, N. J., has fully recovered his health, and is ready for an engagement to do advance work.

—W Frend will sail for Europe on August 8 on the *City of Rome*. He will be Patti Rosa's comedian, and accompany her through England and Australia.

—T. H. Winnett has engaged Kitty O'Shea, a young soubrette, for Charles E. Verner's company. Another engagement is that of T. H. Curtin as business agent.

—Smith and Silcott's new Opera House at Washington C. H., Ohio, is becoming very popular with the profession, and only first-class companies appear there.

—J. E. Conley, leading tenor of the Wilbur Opera company, is spending a few days in New York, prior to the opening of the company in Cincinnati on Sunday night.

—Charles A. Matthews and J. R. Smith will manage a tour through the West Indies of the original Jubilee Singers. The company left yesterday (Wednesday) for Jamaica.

—Rufus Scott's Thrown Upon the World company will open next Monday, three weeks earlier than had been his original intention. Time is nearly all filled for the season.

—Lavinia Shannon will inaugurate her season as a star at the Masonic Temple Theatre, Louisville, August 15, appearing as Lady Audley, in The Mystery of Audley Court.

—Nelly Lyons Healy, last season with the Cora Van Tassell company, is a daughter of J. R. Healy, and a leading juvenile lady of promise. She is open for offers for next season.

—Ed. Morris and William H. Mack have been engaged for the Evangeline and Corsair companies. It opens its season at the Grand Opera House, Chicago, on August 19.

—Helen Mowat has been writing a play in concert with another lady, which will shortly be produced. It is entitled A Little Heathen among the Quakers, and is a musical farce-comedy.

—Frank I. Frayne, Jr., has been engaged by E. M. Gardiner for the part of Dan in The Streets of New York for next season. Mr. Frayne will introduce his shooting specialty in the play.

—In Mankind, to be produced at the Boston Theatre next Monday night, a mob will destroy over 250 panes of glass. This is an expensive bit of realism which it seems possible the management will get tired of.

—Charles O. Richardson, who has been with Muggsy Landing the past season, has returned to the city. He and his wife, Julia Blake, have been enjoying the surf at Atlantic City the past week. They are at liberty for next season.

—Acting on the suggestion made in these columns when the play was produced at the Windsor Theatre in June last, George C. Boniface has decided to star the coming season in Under Cover, and has already closed several important dates.

—Trying It on a Dog is the title of a new farce-comedy which Jacques Kruger has recently purchased to star in next season. With that title we are afraid Mr. Kruger's season out of town will be confined to about one two-night stand.

—J. H. Mack has re-engaged Harry Meredith to support Robert Downing. Arrangements for a starring tour with Meredith's play, A Perilous Voyage, under the management of Edwin Price, had progressed very far, but the salary paid to the actor by Mr. Mack fully compensates for the expense entailed by its abandonment.

—Charles Mortimer, under Stephen Leach's management, will appear in Broken Hearts, In Command, and Jekyll and Hyde. Stephen B. Stephany, Charles H. Barnes, Marion March, Fannie Temple, Lizzie Ingraham and Evonna Gainia will support him. The season begins next Monday.

—It is the big tank nowadays that carries off all the histrionic honors, and audiences are only subdued when they realize that the tank, with all its talent as a melodramatic actor, cannot walk out before the curtain in a dress suit and with its hand on its heart bow its acknowledgments.

—Frank W. Stechan, late manager of the New Market Theatre, Portland, Ore., and the Standard Theatre, San Francisco, is one of the busiest young Americans at present in London. In addition to managing Balsir Chatterton's two Hansom Cab companies and Jim the Penman, he superintends the entire advertising business of the Princess' Theatre.

—Claire Scott closed her Summer season at Laconia, N. H., yesterday (Wednesday), after being out forty-eight weeks and three days. Her season began at Eastport, Me., on August 29, 1887. She will begin the Fall season on the New England circuit in her new version of Mary, Queen of Scots, and in the meantime will spend her vacation in the White Mountains.

—Last Thursday a fire occurred by which the stage at Schnaider's Garden, St. Louis, was destroyed. Bessie Fairbairn and Carrie Tutein lost their wardrobes. The run of the opera of Boccaccio was only suspended one day, as a temporary stage was erected, and John W. Norton, of the Grand Opera and Olympic theatres lent Mr. Fischer the requisite scenery, while George McManus sent the properties from the Kensington.

—At Brighton Beach, Coney Island, in the midst of the pavilions, where variety people manage to earn enough to keep body and soul together during the Summer solstice, is a small restaurant, on the outside of which is a sign, bearing this information: "Professionals Dining Rooms; Meals at all Hourss." If the meals are no better than the orthography, "professionals" are not likely to suffer with overloaded stomachs.

—On his recent return from Litchfield, Conn., where he had been engaged to open the Phelps Opera House, Harry Webber was made happy by the arrival of a baby boy weighing twelve pounds. The youngster will travel as a non-salaried member of the Randall-Gardiner Uncle Tom's Cabin company, Mr. Webber and his daughter Carrie being engaged for the parts of Marks and Eva.

—Harry Williams, formerly of Theall and Williams, will be tendered a testimonial benefit on Saturday evening, August 18, at Friday's Summer Pavilion, Brooklyn. Among those who are to appear are: Harry Kennedy, Hubert Brothers, the Delmanning Brothers, Alfred F. Miaco, Hattie Arnold, Lillie La Verde, Fred. W. Gretton, Alice Johnson, Billy Wylie and Kate Sanford, Beatrice Lieb, the Weston Brothers and W. H. Friday.

—On Thursday last Mr. and Mrs. W. A. Sands, at Vinal Haven, Me., were made the recipients of a handsome present in the shape of a solid silver water pitcher, goblet and tray, by a party of professional friends from the Ocean House. On the tray was the following inscription: "To Mr. and Mrs. W. A. Sands. Souvenir 1888.—W. E. C. Merrick, Henry R. Davies, Lindsey Harris."

—The following people will comprise the Busch of Keys company the coming season: Louise Sanford, Ada Bothner, Mamie Conway, Georgia Wellsley, Bertie Conway, W. C. Crosbie, James B. Mackie, Charles Burke, William Smith, Charles H. Stanley, Val Dresher, Musical Director, Ed. Waite agent, and Gus Bothner manager. The opening date is the 30th inst. at Matteawan, N. Y.

—Harry C. Egerton will manage Rookwood; or, Dick Turpin's Ride to York, which has been re-written as a modern melodrama by Nellie Sanford. The season will open August 20. Frank Tannehill, Nellie Sanford, W. H. Hamilton, John and Jeffrey Speedy, and other recognized people will be in the cast. Specialty performances are to be introduced in the piece, and two trained horses and a donkey are among its attractions. The company will have its own car.

—The mother of Charles E. Evans, of Evans and Hoey, is reported to be lying very low at her home in Rochester, and as not being expected to live. Mrs. Evans is between 70 and 80 years of age. Her son left England yesterday (Wednesday) on the *City of New York* in company with Mr. Hoey, who brings over a number of musical novelties for the coming season. Among the other passengers in the new steamship, which brings James G. Blaine back to this country, are Marshall P. Wilder and Francis Wilson.

—The comedy, Grandfather's Clock, written by Wm. C Cowper, which will open its season on Sept. 3d under the management of H. A. D'Arcy, is described as a sunny idyll of New England life, of a style somewhat similar to Hazel Kirke. Among the cast will be T. J. Heradon, who will play a down-east parson; John Haslerigg, who will act a tramp, and Clara Goldsby, who is to be a giddy gusher. The play has been booked in first-class theatres for most of the season.

—It has been definitely settled that Mrs. Mary H. Fiske's comedy-drama, Philip Herne, in which Joseph Haworth is to star next season, will be given its first production at the Fifth Avenue Theatre on August 27, when it will be put on for a run of five weeks. The company already engaged includes Joseph Wheelock, Frederick Paulding, Bertha Welby, James Deane, Henrietta Lander, Sydney Armstrong and Kate Florence, a daughter of Katherine Rogers. Rehearsals are to begin next Monday.

—It is said that a device for lessening the danger of fires in theatres has been invented in Italy by a native engineer. The principal feature of the invention is that the stage is covered with a roof which is movable and can be immediately slid from the stage on to the top of the auditorium, while at the same moment an iron proscenium curtain is dropped. The motive is that in case of fire on the stage the auditorium is boxed in away from its fumes while the fire is exposed to the open air.

—A leading position will be held next season in Harry Kennedy's White Slave company by Jennie Karseer. She will play the part of the heroine. Miss Karseer came from Nashville, Tenn., to New York in 1883. Her first stage experience was obtained at Daly's in minor roles. She was then successively played with Helen Barry in The Fatal Letter; as the Princess in Siberia; ballet dancer in Anselma with Janish; the leading lady with Eugene McDowell's company, which made use of a large repertoire of modern drama, and was last season with Sol Smith Russell as Stella in Bewitched.

—The Agricultural Hall at Charleston is in the hands of workmen for conversion into a theatre, to be called the People's. The work was commenced on Monday. The seating capacity will be about 1,650, of which 700 will be parquet folding chairs. The stage accommodation will be exceptionally good—50 feet wide by 68 feet deep, with a proscenium opening of 38 feet. Electricity will be used in the lighting, and there will be seven comfortable dressing-rooms, which Eugene Cramer, an experienced Southern theatrical man, says is something new in that part of the country.

—When Joseph H. Mack wants anything he generally manages to get it. Harry Meredith had taken Edwin Price as a partner, had engaged an entire company, to appear in his play of A Perilous Voyage, had made a route clear to California, and in fact completed all necessary arrangements for a starring tour, when he learned that Mr. Mack wanted him. Mr. Meredith had been a special favorite in the Downing productions for the last two years, and although he commanded a large salary Mr. Mack made a bid for and secured him. He will act as leading heavy support to Robert Downing.

—F. F. Proctor continues to add to his circuit of theatres, his latest acquisitions being the new theatres at Lynn, Mass., and Bridgeport, Conn., both in process of construction, and will be finished early the coming season. The first will be erected by the Gen. Leader Post, G.A.R., and the latter by P. T. Barnum. Both will be first-class in every respect, and contain all the latest modern improvements in the way of lighting, seating, stage equipments, etc. Both will be run on the popular price system, and matinees will be given on Wednesdays and Saturdays. Mr. Proctor also controls theatres in Hartford, Conn., two in Wilmington, Del., Lancaster, Pa., Boston, and the new Twenty-third Street Theatre in this city, now being constructed. Truly he has got his hands full.

—The Stowaway, the new English melodrama by Tom Craven, author of The Fugitive and other pieces, will have its first American representation at the Walnut Street Theatre, Philadelphia, on Monday, Sept. 17. The piece will be directed by the popular young stage manager, Ben Teal, which is a guarantee of a perfect performance. Maeder and Shaefer are hard at work on the elaborate scenery, while John Cunningham has a corps of workmen upon the intricate mechanism. Jacob Litt, who has the exclusive rights to the piece in this country, is personally superintending the details, assisted by Thomas H. Davis, acting manager. The time is nearly all filled, and the piece will be played exclusively in the leading theatres. Much curiosity has been aroused over The Stowaway, and from what we can learn it will be a repetition of the Romany Rye-Silver King success.

—Manager J. H. Laine had an anniversary on the 26th inst., when he commemorated his twenty-eighth year in theatrical business. On July 26, 1860, he joined Sands, Nathans and Co.'s circus advance brigade, and from that time to the present he has been continuously employed in a business capacity with the leading attractions. The past season Mr. Laine was manager of the Gilmore Band's jubilee festival tour, one of the most successful ever made in America. The entire mapping out and business of the trip was the work of "Doc," as he is known—in recognition of which he now carries a valuable $125 gold-headed cane handsomely inscribed. Mr. Gilmore paid him a salary of $100 a week and raised the amount to hold him the coming season.

## The Palmy Day Tragedian.

HE TAKES LEAVE OF HIS COMPANIONS WITH A FEW PARTING SHOTS AT FOLLY AS SHE FLIES—A TOUCH OF PATHOS—THE STORY OF A LIFE

"I feel," said the tragedian seriously, "that I have been a victim of that 'vaulting ambition that o'erleaps itself and falls on t'other side?' During my last year's tour with the Crummels' Tragic Aggregation, I met at Jincksville, Iowa, an elderly commercial tourist of the Hebrew persuasion, hailing from this great city. He had that night witnessed my Virginius, and he felt called upon to say to me that my individual performance, though miserable and meagre in its surroundings, had at times forcibly reminded him of 'the noblest Roman of them all,' Forrest, whom he knew and greatly admired. He assured me that in the metropolis there was a dearth of genuine ability. 'In point of fact,' said my friend, 'New York is hungry for a good actor,' and so I came. During my year's sojourn in and about the metropolis I have learned many things. My friend may or may not have been right regarding New York's theatrical appetite, but if she hungers, it's hunger manifestly that does not crave Roman fathers, melancholy Danes or vengeful Moors, and so, having no revenue but my good spirits to feed and clothe me, I have, in lieu of the umber of Othello, donned the cork of Uncle Tom, playing seconds to the jackass.

"Instead of slaying the centurion's virgin daughter in the market place, I have served as a stage mop for the bull-dog in the Barber Brothers' great canine drama of Foiled Again. Instead of Hamlet's philosophic sea of troubles, I have plunged me in the mammoth tank to rescue the drowning heroine in Bluster's great masterpiece, The Lurking Lights; or, The Gaul of Gotham. And yet my year on the Rialto has not been altogether unfruitful. I have, I trust, acquired some knowledge of modern methods. I have observed that the popular idols write to the morning papers a history of their bright sayings, and tell how they saved the poor author by their ready fund of wit and repartee, and as they have recalled some of their bright originations, I have recognized them in spite of their crutches and white beards as old friends; and then I have remembered how, when a merry child, with long flaxen curls, my grandfather took me on his knee and told me that same old gag; and I have said to myself, if these misguided geniuses have no friends to admonish them, I will for the nonce play jackass and bray in their ears: 'See that those who play your clowns speak no more than is set down for them;' and while the actors have been telling the public how they pad their bad parts, the ballet girls have been telling how they pad their bad legs; and in the category with bad parts and bad legs, let me not forget to include the bad English in which they are summarized.

"The ballet girls have told an anxious public, in the Sunday issues, all about their tights and how they fill in the holes to make 'em fit. This, it is to be presumed, will be followed by a treatise on knit undershirts; to conclude, probably, with a needed fumigation of bureau and other drawers collectively. In the light of these and other incidents that I have noted during my sojourn in the metropolis, I can readily discern that the effete East is approaching to that perfection in matters of light amusement which has heretofore prevailed in Leadville and El Paso. The difference seems to me to be a difference merely of quality and degree—the quality of the beverage and the degree of pretentiousness with which they dish it up. For

> Call it by what sounding title ye will,
> The stench of the wine room will cling to it still."

"And so you are going back to your old love again!" said the comedian. "Well, old pard, the gang will miss you."

"They will indeed," said the man with asthma, and taking the old actor's hand in both his own, he added with real feeling, "and the few of us who have known you best will miss you most."

The tragedian felt the sincerity of both, and taking a hand of each, pressed them long and tenderly.

"Yes," he said, "I feel lost in the big town, after twenty years on the cross roads. Crummels has written that they want me there, although they don't seem to want me here. We all make our mistakes, if mistakes they can be called. I suppose I made my mistake at the end of the war. I came home with a shattered arm, and a memento of the siege of Vicksburg buried somewhere in my thigh. Had I returned with Fox to the Old Bowery, possibly I might have kept abreast the times. But I had mingled freely with hard handed, big hearted Western men; I had fought beside them on many fields, and talked with them by many campfires; and so I grew to love them, and when the end came, I linked my humble destiny with theirs. And now, in the great West, they ask for me again, and I shall go. Truly, they cannot always give me gilded palaces for play houses, but even from their wooden benches their big human hearts will warm to the master's thoughts, and so for a moment linger with the poor player striving in his weak way to give them substance. Often the dingy stage will have no light but flickering oil lamps, but where the glowing thoughts of the mighty bard do breathe and burn, there can be no darkness. I shall not miss the glaring light, the tinseled glitter, nor the hangings of rich satins and velvets, for when I don Othello's robe I shall live for those brief hours in Venice and Cyprus. When Hamlet's inky cloak I wear I shall feel the nipping and eager air on the platform, and wander in feigned madness through the stately halls of Elsinore. True, the next hour finds me again in Jincksville and Roger's Corners, but even there I find kindred souls, men and women who love the drama for the drama's sake, and together we can lay our poor tribute at the shrine of one who wrote for all time and for all conditions of men."

With this last reference to the master, the tragedian lifted his hat reverently and then abstractedly placed it on a beer-keg, as he took again the hands of his companions.

"For any unkind word I may have uttered, for any moment's pain I may have caused you, I ask to be forgiven; and let my disclaiming from a purposed evil free me so far in your most generous thoughts that I have shot my 'arrow o'er the house and hurt my brother.'"

"There needs no ghost come from the grave to tell us this," said the tall man. The fat comedian said nothing, but he lifted his hat instinctively, and a tear trickled down his fat cheek. The Lyceum School actor, who had not ventured into the conversation upon this occasion, stood respectfully in the background, with his hat in his hand. The tragedian turned toward the tall man, who was also uncovered, and pressed his hand gently. He seemed about to speak, but the chin quivered, the eye moistened, and there was a moment of eloquent silence in the little group, finally broken by the tragedian.

"Should you at any time hear the old player mentioned in terms of respect or of kindness, say nothing; but if in words of shallow ribaldry, then 'speak of me as I am, nothing extenuate, nor set down aught in malice.'"

The tall man looked into his companion's face. It was serious, sad, almost tragic. The lines seemed deeper than usual about the eyes; his hair was white about the roots; his face, almost classic in its delicate beauty, was unusually pale, and it was plainly evident that he was in the throes of a terrible mental struggle. At length he began slowly:

"I am fifty eight to-day. And in the Autumn of life's ceaseless struggle, I find myself poor indeed in worldly goods, but rich in hallowed memories. Something, I know not what, moves me to speak of that which I had thought to carry with me along the silent river. This morning I visited a lonely grave at Cypress Hill. It was overgrown with ivy and wild violets, but no weeds had been allowed to flourish in the sacred soil, for though often lost to sight that grave has always been to memory dear. A modest slab tells the passer that a young mother and her first born are buried in one coffin there. And there amid the violets I sat, and my mind went back through the changing kaleidoscope of five-and-thirty years. I was a boy again on the old Granite Hills. But mine was a boyhood with few boyish pleasures. My father came of the old Puritan stock, and believed that this life was but a period of purgation for the life to come. Graduating from Harvard, a stern father's will mapped out my life in grooves as narrow as had been his own. He sought to force into the ministry, and I had elected to become a player. But some thing mightier than a father's will had unwittingly taken a hand in the shaping of my destiny. That subtle spell that makes serfs of kings and kings of serfs, had fallen upon me. I had felt the hallowed joy that comes with chaste woman's love. In the scale against such a passion a stern father's threats and a gentle mother's entreaties weighed as nothing; and so we parted—the father to seek justification in his Calvinistic creeds; the heartbroken mother to weep and pray for both; the outcast son to begin his life-battle with only his pride, his manhood and his love.

"For three years the struggle was a hard one, but I had youth and affection to buoy me, and so long as I kept *Her* from suffering I was content. And she was so gentle, so loving and so hopeful. At last my recognition came, and with it assured position and prospective triumphs; and oh, the joy that filled our young hearts! It was such a joy as comes only to those who have loved, and suffered for that love's sake. One day, upon returning from a rehearsal, she met me in the door of our modest home with a look in her face I had never seen there before. She appeared half shy, half frightened, yet she smiled and held me closely in her loving arms for a moment, then hid her sweet, blushing face on my breast, and then I knew I had two lives to live for. I played Romeo that night to the Juliet of Julia Dean; and oh, how I did play it! My fellow-actors stood wondering in the wings, and the star came to the entrance and applauded me and took me before the curtain at the end of the third act. How little they knew of the source of my inspiration! During the succeeding months I honestly believe that we were as happy as God has ever permitted two of His children to be; and through it all there stole a sweet conviction that when the little one came, and we had taught its infant lips to say 'Granma' and 'Granpa,' the cruel past would be obliterated, for I was an only child."

The old actor paused and buried his face for a moment in his hands, but no one presumed to speak.

"At last," he said through tears he could not keep back, "my day of destiny dawned, and by a strange coincidence it was my own birthday. I left her on a snowy couch, scarce whiter than her own fair skin, and hurried to the theatre, where that night I played a dissipated, worthless roue. Hurrying home, half dressed, and with my make-up on, I was met on the threshold by a palid face and a warning 'Sh!' that froze the marrow in my bones. In breathless silence I stole to her side. The shadow of life's destroyer was at the bedside; but a sweet smile of recognition greeted me from the verge of the spirit world, and when that smile had faded heaven was richer by two angels."

If tears have power to cleanse us of our sins, then surely that little group of players was purged of many transgressions during the brief silence that here intervened.

The tragedian was first to speak: "And then the wild alarums of dreadful war rang through the land. Our common mother called upon her faithful sons to tear from her throat the clutch of the matricide. What followed you already know. This week, God willing, I shall visit the home of my boyhood. I shall see the quaint old church where my father read the law according to the light he had, and where my sainted mother knelt, in firm, implicit faith; and in the old churchyard I shall kneel and place upon two moss-covered graves the violets and the ivy that I brought to-day from Cypress Hill."

Then taking a hand of each companion in his own, he said impressively: "When that is done, I'll to the West, to storm the barns, once more, and e're we meet again, mayhap I shall have shifted to the lean and slippered

"THE REST IS SILENCE."

pantaloon, sans eyes, sans taste, sans teeth, sans smell, sans everything. The rest is silence."

MILTON NOBLES.

## London News and Gossip.

LONDON, July 19.

Weather here continues various, and never a day goes by that we do not sample several varieties of the article—among which however the true mid-Summer pattern somehow or other never happens to be included. Superstitious believers in the wisdom of our ancestors awaited in fear and trembling the advent of St. Swithin—last Sunday as ever was. Of course you know that if it rains upon St. Swithim's day you may expect rain for the next forty days following. It didn't rain last Sunday—it poured all the time. I am bound to admit also that it has rained off and on ever since. A big boom in umbrellas is expected and "corners" in mackintoshes are seriously contemplated. These rainy saints are a condemned nuisance. I don't know whether the United States is troubled with them. The Pilgrim Fathers would scarcely have brought any along, but I won't answer for the ancestors of the F. F. V's. We have only got Swithim to grumble at, but the French have a couple of wet-blanketers—St. Medard (June 8) and St. Gervais (June 19), and I believe that in Flanders they have a "weeper" by the name of St. Godelieve. One of the humors of our theatrical season has been the starting of a company to give open air representations of certain Shakespearean plays. These unhappy folk call themselves the Pastoral Players. They have traveled around the country giving performances in many a fine old park belonging to more or less fine old English gentlemen. When the god with the watering pot holds his hand they have a fairly good time; but it is rather depressing to attempt A Midsummer Night's Dream in the open in midwintry weather; and As You Like It is as they don't like it when they have to play it in slosh. I reckon that after St. Swithim's pronunciamiento this crowd will have have to go inside and stop there.

The Adelphi re opens to-night with Grundy and Pettitt's new melodrama The Union Jack, of which all that is known at present is that most of the players are grumbling at their parts. This is sometimes a good sign. Whether it will prove so in the present case you shall know next week. It is generally thought that the most interesting feature of the evening will be the new electric light which the Brothers Gatti have laid on all over the house. The Daly company continues to do good business with the Taming of the Shrew at the Gaiety. Augustin announces that his company will give their farewell performance in London on Tuesday, July 31; that on Friday, August 3, they will give one performance at the Memorial Theatre, Stratford-on-Avon; and that on Monday, August 6, they will commence a six-nights' engagement at the Royalty Theatre, Glasgow. The furore for La Tosca—or, to speak by the card, for Sara Bernhardt in that part—is greater than ever, and Francillon will not be played until July 30 and then only for a couple of nights. With the exception of the Gaiety and the Lyceum I don't know any London theatre that is doing really good business. It cannot be said either that there are too many open. The Haymarket (of which more anon) closed on Saturday night. The St. James', the Avenue and the Opera Comique close next Saturday, which evening also sees the end of the Royal Italian Opera at Covent Garden. Drury Lane, Olympic, Novelty and Royalty are already closed—and between you and me I don't think it would much matter if the three last-named houses never opened their doors again.

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The "last-nighting" of which I have already treated, broke out in two places on Saturday—at the Haymarket and the Princess' to wit. At the former house Beerbohm Tree concluded his first season as manager and also the run of The Pompadour. The run of this piece has not been remarkably lengthy, according to present-day notions; but Manager Tree (who, as custom now is, spoke a piece after the curtain had fallen) assured us that lavish and costly as were the mounting and the cast, the result was pecuniarily satisfactory. Indeed he went so far as to say that the cost of production was covered by the first fortnight's receipts, and of course, he ought to know. Tree also held forth concerning the revival in some papers of the controversy as to the Unacted Dramatist, and plumed himself, not wholly without reason, on having discovered two new playwrights. Anyhow he has produced two new plays by young and comparatively untried authors. These were (1) The Red Lamp (by Outram Tristram), which gave Tree a great character part, and was rewarded with a fair measure of success, and (2) Captain Swift (by C. Haddon Chambers, of Australia), which promised well at its trial trip a few weeks ago. The Haymarket will re open with Captain Swift on September 1. When Captain Swift has run his course, Tree will produce a new play by Henry Arthur Jones—not The Pauper, which he accepted a few months ago, but an entirely different piece. It is to be cut to an early nineteenth-century pattern and will be costumed after the manner of Rowlandson, his pictures.

* * *

The Princess' last-nighting on Saturday was the finish, as per previous arrangement, of Wilson Barrett's brief season at that house and of the present London run of Barrett and Hall Caine's gloomy drama, The Ben My Chree. Of course Barrett made a speech after the curtain had fallen. He said a good word for the real fire engine which will presently be used in The Still Alarm, and then announced that he had arranged to return to the Princess' soon after Christmas. When he comes he will bring with him a new play—name of author not stated—and then hoping he would meanwhile not be forgotten Barrett placed his hand upon his heart, bowed fervently, and gracefully got out. With regard to the new play promised by Barrett I may mention that a paragraph to the effect that Wilson Barrett is again collaborating with G. R. Sims has been going the rounds during the past fortnight. Sims, however, denies that this is the case. These collaborators are kittle cattle.

* * *

On Monday the Hawthorne-Kelly combination resumed management at the Princess' and put up that strange thing of shreds and patches, The Shadows of a Great City. In this Harry Nicholls, released for a while from Old Drury, resumed his old part of the sneak thief, Jim Farren. I have already given you my views concerning Messrs. Jefferson and Shewell's hotch-potch, so need not do more now than chronicle its revival, which is formally announced to be for twelve nights only. I am getting anxious to hear the ringing of the long-promised Still Alarm. Meanwhile we are all somewhat exercised by the announcement of the "Grand Complimentary Benefit Matinee" to Mr. Hustler Kelly, which is fixed for August 9. Apropos of the Still Alarm production I note that Mary Rorke and Fanny Leslie are to be turned on to "create" two principal parts in that piece. "Create" is Mr. Kelly's word—not mine. I object to this word "create," which actors and managers are so fond of using since its theatrical derivation from the French. If there is any creation at all in this connection it is the work of the characters' original representatives in America.

* * *

Next Saturday there is to be another last-nighting, viz., of Mrs. Bernard Beere's tenancy of the Opera Comique—a house which has of late devoted itself mainly to the divorce-court drama. The latest venture, Ariane, to wit, did not, I fancy, bring Mrs. Beere any more cash than kudos. I have a suspicion that whatever money has been made at the Opera Comique this season has been made by means of that good old bit of honest work, Masks and Faces.

* * *

The Music Hall artists' athletic sports and an actresses' vs. journalists' cricket match have been among the most amusing incidents of a damp and dull week. Of course both functions were of the self-advertising order of architecture, but whereas in the lion comiques gloried in their proceedings and roared their best without any traces of the sucking dove, the actresses made believe that they had a holy horror of all publicity, and some of their mammas would only sanction their daughter's presence on condition that the shy darlings played under assumed names—all of which would make me larf, it would, if it didn't make me angry by its humbug and false pretence. I am afraid that these young ladies have been over-advertised of late, and that their pretty heads have swelled in consequence. I can't scold them as I should wish, for I love them all, and I am never rude to ladies—but I wish they had been men, and then I should have told them what I think of their tricks and their manners. All this of course is from a high-toned, abstract point of view. As a matter of detail I may say that I was awfully sorry I could not turn up as promised to take part in the match. Nevertheless, I am rejoiced to hear that all concerned had a good time.

* * *

There has only been one matinee this week, but that took the bakery—as they say on your side of the water. It was a new and original society drama in four acts, entitled Conscience, by Edward Litton, and it was played at the Vaudeville on Tuesday. It was the maddest, merriest matinee that has been seen for months, and the audience roared with laughter from start to finish. Unfortunately, however, they laughed not with but *at* the author, who when called at the end evidently feared the worst and came on armed with a big stick. The audience, however, was grateful for the amusement which had been afforded it, and made no attempt to disintegrate the founder of the feast.

* * *

The critic of an evening paper holding the opinion that R. Buchanan's Sophia was in part immoral, and having the courage of his opinion, recently put the same in print. Whereupon Buchanan entered an action for libel, and the critic's employers, with a view to save their pockets expressed regret at their critic's words, offered an apology and hoped that it would be received in the spirit in which it was made, and that they would be allowed "to withdraw the record." On behalf of the plaintiff it was stated in court that the play had run forr hundred nights, and that Buchanan had no reason to believe it was in any way detrimental to the position as a dramatic author which he had previously maintained. B., however, was not revengeful, and agreed that the case should terminate. The record was withdrawn accordingly, and all that the libelers have to do now is to satisfy the demands of the lawyers on both sides.

* * *

You have all heard of the young gent'eman who emigrated to China, and by means of unremitting attention to business was able within a few years to leave that country owing some thousands of pounds. There are a good many people connected with the theatrical profession who lately have been emulating that young gentleman's example—not in the way of emigration but in getting into debt. A tolerably long list could be made of those who have been able to owe some thousands of pounds and who have been unable to offer more than a twentieth part by way of liquidation. The other day there came again before the Bankruptcy Court the affairs of Richard Barker, a stage manager who is well known upon your side of the water. Barker's failure took place some months ago, when proofs were tendered amounting to £10,000 ($50,000). An offer of a shilling in the pound was made, but the first meeting of creditors was adjourned to enable the debtor to fulfill an engagement in America and try to double the offer. On the meeting now being held only the original shilling was forthcoming, and a resolution was passed accepting the composition. Barker obliged the court and the creditors with a few biographical details, from which they learned that he had at one time "great expectations." He, however, quarrelled with his papa and did not see the old gentleman again for a quarter of a century. Very naturally papa made other arrangements for the disposition of his property, leaving Richard, I believe, £500 a year on condition that he did not dispute the will. Richard did dispute it, and, losing his action, lost with it a nice little income, which will be regretted by none more than by the creditors, who have now to accept five hundred pounds in full payment of their ten thousand.

* * *

Miss Mary Anderson (who played portions of Juliet at a Haymarket matinee last Friday) informs me that she will probably include in her forthcoming repertoire for America Tennyson's two little plays, The Cup and The Falcon. The former, you will remember, was played at the Lyceum some years ago by Irving and Ellen Terry, and the latter was put up by the Kendals at the St. James'. Prior to starting her tour at Wallack's on Nov. 12 Mary will play for a month in the English provinces. She also assures me that she has *not* been trying to get out of any of her American dates (as some have said) and that she has no present intention of committing matrimony.

* * *

I think I told you that Bandmann thought to spring a march upon Mansfield by producing his rival version of Hyde and Jekyll at the Opera Comique on August 6—*i. e.*, in advance of the date originally fixed for Mansfield's entry at the Lyceum. I can now inform you that the ingenious Mansfield has decided to open his campaign on August 4. GAWAIN.

## The Drama in Holland.

AMSTERDAM, July 19, 1888.

Both the Musical Conservatory and the Dramatic have lately had their closing and graduating exercises for the scholastic year of 1887-'88, and the respective corps of professors are now enjoying a well-merited vacation until the opening of the new term in September. As both conservatories are unusually well-organized institutions, and as the exercises were very interesting, I will give the readers of THE MIRROR an account of the latter, and will say a few words about the workings of the former.

The two conservatories are entirely separate and distinct, the one from the other, although there is some talk of combining them after the style of the Paris Conservatoire, where the school for music and for the drama is under one rule and government. Though the Paris system offers perhaps some advantages, still matters work so satisfactorily here that it is almost to be hoped all will remain as it is. The Conservatory of Music owes its existence to the Amsterdam branch of the Maatschappy der Toonkunst (Society of Music), an organization of great importance in the Netherlands; it has its headquarters in the Hague, and has branches in all the principal cities of the land. Naturally all the musicians of note and a great number of patrons of music are members, and nearly everything bearing upon the divine art is either carried out by this society, or is at least under its indirect control. The Conservatory of Music receives a subvention from it, and another from the Municipality of Amsterdam. The course of study at the Conservatory is very thorough and very severe; three years is the shortest term, no scholar, however, being admitted unless he or she has already acquired a certain proficiency in their chosen art, whether it be as a vocalist or as an instrumentalist of some sort. Under no consideration whatever are beginners admitted. Besides the special instruction that each pupil receives alone for his or her particular study, there are ensemble classes for counterpoint and thorough-base, ensemble playing, history of music and its progress, dramatic elocution in connection with singing, etc. The corps of professors comprises, *cela va sans dire*, the pick of the notable musicians of the Netherlands, chief among whom are the fine violinist, Mr. Cramer, of whom I have already spoken in a former correspondence, and who presides over his instrument; Mr. Messchaert, the basso here for oratorios and classical music, is the leading vocal instructor; Mr. Röntgen, a pianist of name and a composer, is for the piano; Daniel de Lange has the classes of ensemble singing, and Mr. Van Hall, a writer and *litterateur*, those of dramatic elocution.

At the head of the establishment, as director and at the same time as instructor for ensemble playing and instrumentation, is Franz Coenen, an artist whose name will doubtless sound familiar in the ears of many a New York music patron of maturer years. Some thirty years ago when Henri Herz, the then famous pianist and composer, made one of his concert tours through the United States, he was accompanied by a young man, then solo violinist to the King of the Netherlands. This young artist was Franz Coenen. He speedily made his mark in the New World, and became a great favorite with the American public, sharing the honors with his older and already renowned *confrere*; every one was captivated by the delicacy of his bowing, the clearness and brilliancy of his execution, and the artistic fire and sentiment that pervaded his playing. This youthful Paganini, after winning for himself an enviable reputation in America as well as in Europe, retired from concert life some years since, and is now the first in his profession in his native land; his word of advice or approbation is the more eagerly sought for by youthful aspirants to musical fame, as that word is so cheerfully and so kindly given. Mr. Coenen's son, Louis Coenen, is a pianist of no mean calibre, who is at present earning encomiums in the French capital.

The programme for the closing exercises of the Conservatory was naturally strictly classical: Solo *morceaux* for the voice, violin and piano, several choruses and a concerted piece for four violins, without accompaniment. The pupils acquitted themselves excellently well, and their work spoke volumes for the capacity and the instruction of the professors under whose guidance they are pursuing their studies. Among the young ladies special praise must be accorded to a pianiste and to three vocalists—a contralto, a mezzo soprano and a high soprano. The pianiste, Miss Ketjen, played the first part of Beethoven's Concerto in G major with much taste and very good technique. The three cantatrices, Misses Ribbe, Kempees and Reddingius, have fresh, sympathetic, well-trained voices, and it was a pleasure to listen to them—the last mentioned in particular; her organ is just what it should be for a high soprano, bell-like and flexible. Among the gentlemen, two violinists—Messrs. de Vries and Van Huistein—give much hope for the future, and richly deserve the diplomas conceded them.

The promotion and graduation exercises occupied two days at the Dramatic Conservatory; the mornings were devoted to the classes in the theoretical and supplementary studies, and the afternoons to those of classical and dramatic elocution and acting. The Dramatic Conservatory, unlike the one of Music, and also unlike the Conservatoire de Paris, besides fitting its pupils for the stage, furnishes them with a regular school education, and with a fair knowledge of modern languages. The term of dramatic study is for three years when the pupil enters after the age of fourteen or fifteen, but pupils are admitted from the age of twelve, in which case they remain from four to six years accordingly, and receive a complete education, an idea which I consider very good, as by this means the stage acquires cultured actors and actresses, which is certainly no disadvantage. The number of teachers attached to the Conservatory is twenty-one—sixteen gentlemen and five ladies. Besides the classes in acting, elocution, mimic and plastic studies, the art of costuming and *grime*, dancing, calisthenics, voice culture, æsthetics and technique of the drama, there are the supplementary branches, French, German and English, literature, history, mythology, geography, etc. The building of the Dramatic Conservatory was erected expressly for the purpose; the class-rooms are large and airy and there is one with a small stage, set scenes, and it is there that the dramatic classes are naturally held. There is also quite an extensive library with the classics and the standard works, not only of Dutch literature, but also of German, French and English. The library is at the disposal of the pupils; they have also the use of the theatrical wardrobe for special occasions.

The director of the Conservatory is Bonberg Wilson, under whose watchful care and able supervision everything is made to work with remarkable smoothness and precision. The dramatic instructors are naturally professionals of good standing. Mr Le Gras, of the Rotterdam company of players, comes from Rotterdam for lessons in classical elocution and mimicry. The lessons in acting are entrusted to Mrs Stoetz, of the Royal Dramatic company, a lady who occupies here the position equivalent to that held by Mrs. Ponisi in New York, and who is one of the actresses truest to nature I have ever seen. As your readers already know, the Conservatory receives a subvention from the King, from the City of Amsterdam and also from the Dramatic Society of the Netherlands. There is also a committee of wealthy and influential ladies and gentlemen, who are deeply interested in the progress of the dramatic art, and who constitute the Board of Directors, regulating and deciding upon all questions relating to the Conservatory. The entire management is carried out on a most liberal scale.

The programme of the exercises the first afternoon consisted of selections from the classical tragedies of Lucifer and Gysbrecht van Amstel of Vondel, scenes from the Antigone of Sophocles, Vorstenschool of Multatuli, and Le Misanthrope of Moliere; these were all in Dutch. In French, scenes from Mme. de Girardin's Lady Tartuffe, from Merope of Voltaire, from Le Passant of Coppee, and the poem "Moses," of Alfred de Vigny, were given. The second afternoon there were recitations, two comediettas, scenes from the tragedy of Drahomira and the fifth act of Schiller's translation of Euripides' Greek tragedy, Iphigenia in Aulis. With the exception of the last, which was in German, the rest of the programme that day was exclusively in Dutch. Miss Roelofson distinguished herself both afternoons, especially in the tragic selections. Her talent is decidedly for the walk of high tragedy of the most classical order. Of course she is young yet, and her acting needs rounding, experience, finish and detail, but methinks, and that is the general verdict, that her line of business is marked out for her; for comedy she is but mediocre, and even for emotional drama I doubt whether she will accomplish much above the average stock actress, but for tragedy she is eminently suited, and will prove an acquisition in that line without a doubt. I need not say that the result of the examinations, so far as she was concerned, was the conferring of her diploma as graduated pupil of the Conservatory. She has already been engaged for next season by Managers Van Lier, of the Grand Theatre. Miss Herberich was very pleasing as Zanette in Coppee's charming idyl, Le Passant, written originally for Sara Bernhardt, and so was Miss Klein in the comedietta Tit for Tat. In Iphigenia in Aulis, besides to Miss Roelofson as Clytemnestra, sincere praise is also due to Miss Beukers as Iphigenia and to Mr. Schwab as Agamemnon.

After the performance of the second day, a jury was formed from among the most prominent persons present to pass a verdict on the pupils. The prize for tragedy was awarded, to Miss Roelofson, and the *accessits* for tragedy and comedy respectively to Misses Herberich and Klein.

At the Frascati Theatre, Managers Prot have added still another to their long list of successful productions, and a genuine success it is indeed. The new comic opera of Planquette (the composer of the Bells of Corneville of course), Surcouf, the Pirate, which I announced in my last letter, has been put on, and no pains have been spared to make it meet public favor. The scenery is very pretty, the mounting effective, especially the last act representing the deck of a ship, which is mighty cleverly done, the costumes are most tasty and fresh, and the distribution of characters capital. The argument briefly told is that Robert Surcouf is in love with Ivonne, the niece of a rich ship builder. Her family will not listen to the young fellow's suit, and in a fit of despondency he leaves the place and turns pirate, not before Ivonne, however, has promised to remain true to him. Two years elapse; he makes a fortune, returns home, and despite all opposition finally wins his bride. All ends as it should in well-regulated families, or rather, in well-regulated comic operas. There is a broad comedy, or rather farcical element running through the operetta. This element is furnished by two jolly tars, staunch friends of Surcouf. The two sea dogs were done full justice to by Messrs. Kreeft and Kelly, who kept the house in a constant roar. The music of Surcouf is taking, but not equal to that of The Bells of Corneville. The gem is a love duet between Ivonne (Mrs. Budermann) and Surcouf (Mr. Willemsen), which was very well rendered and was vociferously encored. The leading and almost star part, as far as the music goes, is the title role, and Mr. Willemsen's strong baritone voice was heard at its best. A. J. G.

## DATES AHEAD.

*Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.*

### DRAMATIC COMPANIES

AUGUSTIN DALY'S CO.: Glasgow, Scotland, August 6—week.
BARRY-FAY CO.: Leadville, Col., August 1-2, Canyon City 3, Colorado Springs 4, Hastings, Neb., 6, Lincoln 7—close.
BROKEN HEARTS CO.: Hackensack, N. J., August 6, Somerville 7, Long Branch 8, Sing Sing, N. Y., 9, Newburgh 10, Matteawan 11, Danbury, Conn., 13, Catskill, N. Y., 14, Chatham 15, Philmont 16, Troy 17, North Adams, Mass., 18.
BOX OF CASH CO.: Atlantic City, N. J., July 30.
CRYSTAL SLIPPER CO.: Chicago, July 26—indefinite.
CORA VAN TASSEL CO.: Tittusville, Pa., August 28.
CHICAGO COMEDY CO.: Loda, Ill., July 30—week.
DENMAN THOMPSON: New York, August 30—indefinite.
EUNICE GOODRICH CO: Omaha, Neb., July 30—week; Atchison, Kan., August 6—week; Leavenworth 13—week; Topeka 20, Fort Smith, Ark., 27, Little Rock Sept. 3.
EFFIE ELLSLER CO.: N. Y. City July 2—indefinite.
E. H. SOTHERN: New York, August 13—indefinite.
EZRA KENDALL CO.: Steubenville, O., August 4, Cincinnati 6—week.
FREDERICK LORANGER'S DRAMATIC CO.: Saginaw, Mich., August 1-4.
FANNY DAVENPORT CO: San Jose, Cal., August 2, Oakland 3-4, Portland, Ore., 6, week—close.
FLOY CROWELL CO.: Rockland, Me., August 14-18, Bangor 20—week.
FRANK DELYLE'S DRAMATIC CO: Boothbay, Me., July 30—week.
GUS WILLIAMS' CO.: Fergus Falls, Minn., August 2, Crookston 3, Grand Forks, Dak., 4, Winnipeg, Man., 6—week.
GEORGE WILSON'S CO.: Elmira, N. Y., Aug st 9.
GOLDEN GIANT CO: New York August 27—week.
GEORGE'S THEATRE CO: Springer, N. M., July 30—week.
GOLDEN DRAMATIC CO: Shelbyville, Ill. August 7-9.
GEORGE J. CURTIS CO.: Cheryyfield, Me., July 30—week.
HELD BY THE ENEMY CO.: Baltimore, Md., August 27—week.
JOSEPH MURPHY: San Francisco, Cal., August 5—indefinite.
KATE CLAXTON: New York, Aug. 18—week.
KIRALFY'S MATHIAS SANDORF CO.: New York, Aug. 20—indefinite.
KATTI CO.: Boston, Mass., July 30—two weeks.
LOST IN LONDON CO.: Jamestown, Dak., August 2, Valley City 3, Casselton 4, Wahpeton 6, Fergus Falls, Minn., 7, St. Cloud 8, Stillwater 9, Chippewa Falls, Wis., 10, Englewood, Ill., 11, Chicago 13—week.
LIGHTS AND SHADOWS CO: New York August 11—week.
LEWIS MORRISON'S CO: Butte City, Mont., August 1-3, Logan, Utah 4.
MURRAY AND MURPHY: Mt. Clement, Mich., August 27.
MANKIND CO.: Boston August 6—indefinite.
MILTON NOBLES: Philadelphia August 18—week.
METROPOLITAN THEATRE CO: Goshen, Ind., July 30—week.
MADISON SQUARE THEATRE CO.: San Francisco, Cal., August 13—several weeks.
NOBODY'S CHILD CO: Hart, Mich., August 2.
NEW YORK LYCEUM CO: San Francisco, Cal., July 16—four weeks; Los Angeles August 13—week.
OLLIE REDPATH: Cincinnati, O., August 18—week.
ONE OF THE FINEST CO: Philadelphia August 13—week.
PEOPLE'S THEATRE (G. A. Hill's) Co.: Canajoharie, N. Y., July 30—week.
ROLAND REED: Boston, August 13—week.
SOAP BUBBLE CO.: Los Angeles, Cal., July 30—week.
SALSBURY'S TROUBADOURS: Santa Ana, Cal., August 2, San Bernardino 3-4, Portland, Ore., 20—week; Victoria 28, Port Townsend, Wash. Ter., 29, Seattle 30-31, Tacoma, Sept. 1.
SOL SMITH RUSSELL CO.: Ashland, Mich., August 2, Duluth, Minn., 3-4.
SHADOWS OF A GREAT CITY CO.: Lynn, Mass., August 30.
THORNTON AND FLYNN'S CO.: Sharon Springs—indefinite.
TWO JOHNS CO: Salt Lake, Utah, August 3-4, Montrose, Col., 6, Gunnison 7, Salida 8, Leadville 9-11, Canon City 13, Pueblo 14, Colorado Springs 15.
THREE WIVES TO ONE HUSBAND CO.: Newton, Kas., August 1-2, Winfield 3-4, Arkansas City 6-7, Wichita 10-11, Emporia 13-14.
THE PAYMASTER CO: Philadelphia, August 18—week.
TWENTY MAIDENS TO ONE DUDE CO.: Cincinnati, O., August 12—week.
THE KITTY CO.: Detroit, Mich., August 27—week.
THREE BLIND MICE CO.: Grand Rapids, Mich., August 7, Kalamazoo 8, Battle Creek 9, Detroit 10-11, Toledo, O., 13.
TWO OLD CRONIES CO.: Titusville, Pa., August 30.
WALLICK'S CATTLE KING CO.: Los Angeles, Cal., August 6—week.

### OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO: Philadelphia, Pa., July 16—indefinite.
BIJOU OPERA CO.: Little Rock, Ark., June 25—indefinite.
CONRIED-HERMANN OPERA CO.: St. Louis, Mo., June 18—indefinite.
CARLETON OPERA CO.: Cincinnati July 9—six weeks.
DESHON STARR OPERA CO.: Madison, Wis., Aug 27—week.
HESS OPERA CO.: Milwaukee, Wis., July 16—indefinite.
HEINRICH'S OPERA CO.: Philadelphia July 2—indefinite.
LYCEUM OPERA CO.: Washington June 11—indefinite.
MCCAULL'S CO. (No. 1): New York City July 16—indefinite.
MCCOLLIN OPERA CO.: Cincinnati, July 9—three months.
NOSS FAMILY: Washburn, Wis., Aug. 1-2, Bayfield 3-4, Hayward 6-7, West Superior 8-9, Ashland 10-11.
QUEEN'S MATE CO: New York August 13—indefinite.
KISING AND HAMILTON'S OPERA CO: Atlantic City, N. J., July 16—indefinite.
TEMPLETON OPERA CO.: St. Joseph, Mo., July 26—indefinite.
THEODORE THOMAS CO: Chicago, July 9—one month.
W. S. MOORE'S OPERA CO.: Cape May, N. J., July 2—indefinite.
WILBUR'S OPERA CO.: Cincinnati, O., August —ten weeks.

### MINSTRELS.

BEN COTTON'S MINSTRELS: Los Angeles, Cal., August 6—week.
DOCKSTADER'S MINSTRELS: Omaha, Neb., August 2-3, Des Moines, Ia., 4, Chicago 5—week.
GORMAN BROTHERS' CO: East Saginaw, Mich., August 2, Muskegon 3, Grand Rapids 4.
HAVERLY'S MINSTRELS: Springfield, Ill., August 3, Peoria 4, Davenport, Ia., 6, Clinton 7, Joliet, Ill., 8, Aurora 9, Elgin 10, Rockford 11, Oshkosh, Wis., 13, Sheboygan 14, Fond du Lac, 15, La Crosse 16.
JOHNSON AND SLAVIN'S MINSTRELS: Waterbury, Conn., August 2, New Britain 3, Hartford 4, Manchester, N. H., 7.
LEW JOHNSON MINSTRELS: Los Angeles, Cal., June 25—indefinite.
MCNISH, RAMZA AND ARNO'S MINSTRELS: Cincinnati, O., July 30—week; Dayton August 6.
MCINTYRE AND HEATH'S MINSTRELS: Portland, Ore., July 30—week.
SAN FRANCISCO MINSTRELS: Atlantic City, N. J., July 30—nine nights.
THATCHER, PRIMROSE AND WEST'S MINSTRELS: Erie, Pa., August 2, Buffalo, N. Y., 3-4, Bradford, Pa., 6, Rochester, N. Y., 7, Syracuse 8.

### VARIETY COMPANIES.

HART'S BURLESQUE CO.: St. Cloud, Minn., August 16.
LILLY CLAY'S CO.: Johnstown, N. Y., August 2, Rome 3, Syracuse 4, Elmira 9.
PAT ROONEY CO.: Springfield, Mass., August 24.

RENTZ-SANTLEY CO.: Stockton, Cal., August 2, Sacramento 3-5, Virginia City, Nev., 6-7, Carson 8, Reno 9, Salt Lake, Utah, 11, Cheyenne, Wyo., 12, Hastings, Neb., 14, Lincoln 15, Council Bluffs, Ia., 16, Omaha, Neb., 17-18, Chicago, Ill., 20—two weeks.
TONY PASTOR'S CO.: Long Branch, N. J., Aug. 6, Asbury Park 7, Trenton 8, Atlantic City 9-11.

### CIRCUSES.

BARNUM'S CIRCUS: Janesville Wis. August 2, Racine 3, Milwaukee 4.
BLACK BROTHERS' CIRCUS: Hastings, Neb., July 30—week; Grand Island, August 6-8, Kearney 9-11.
BEACH AND BOWER'S CIRCUS: Traer, Ia., August 2.
CIRCUS ROYAL: Boston, Mass., July 16—indefinite.
FOREPAUGH'S CIRCUS: Fitchburg, Mass., August 2, Keene, N.H., 3, Bellows Falls, Vt., 4.
HOLLAND AND GORMLEY'S CIRCUS: Detroit, Mich., July 26, indefinite.
HUNTING'S CIRCUS: Columbia, Pa., August 2-4, Lebanon 5-7.
IRWIN BROTHERS' CIRCUS: Willimantic, Conn., August 1-2.
MAIN AND CO.'S CIRCUS: Columbia, Ky., August 2, Jamestown 3, Monticello 4.
STOWE'S CIRCUS: Wheeling, W. Va., July 30—week.

### MISCELLANEOUS.

BARTHOLEMEW'S EQUINES: Lafayette, Ind., July 30—week.
BRISTOL'S EQUINE SHOW: Boston, Mass., June 25—indefinite.
GILMORE'S BAND: Manhattan Beach, Coney Island, N. Y., July 1—for the Summer.
HERRMANN: City of Mexico August 26—indefinite.
KELLAR: Cincinnati, O., August 5—week.
KIRALFY'S NERO CO.: Staten Island, N. Y., for the Summer.
PAINE'S BURNING OF OLD LONDON: Manhattan Beach June 18—for the Summer.
PROF. WILBUR'S EQUESCURRICULUM: Boston, June 25—indefinite.
THAYER'S BATTLE OF NEW ORLEANS: Brighton Beach July 7—for the Summer.
WILD WEST: Erastina, N. Y., July 30—two weeks.

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## The Actresses' Corner.

ON THE ROAD—HOTELS, ETC.

There are really no good hotels "on the road," even in the cities. There is always a "best one"—that is, one that charges more than any other in town — but that's as far as the "best" goes; indeed, the second or even third priced houses are often the more comfortable Until your position requires it of you, there is absolutely nothing gained by going to the first hotels. It throws you, perhaps, with the "leads" in the company, but after all, that is not always an advantage, and the soubrette in her first year is pretty sure to be snubbed by the "leads," whether she goes to their hotel or not.

In large cities, where the best hotel is really good, unless you can afford to pay regular prices or have a suite, theatrical people are paid no attention, and get the worst rooms in the house. As I am not talking to rich beginners nor to old stagers, I advise a boarding-house in the larger cities, and sticking to a good one, when you get it, like grim death.

It's pretty forlorn at first "on the road"—one is so horribly alone. It depends a good deal on the class of company in which one gets whether the men are gentlemen enough to let consideration go so far as to suggest even mere politeness to "the little ham," whom they suspect of having taken lessons of Mrs. Waller and wanting to be Juliet. They are all strangers to you anyhow, and you are not used to having strangers do things for you; and yet, poor youngster, like enough you are not used to doing things for yourself—things like marching into hotel offices and securing rooms, etc. Better just make up your mind to imagine yourself really all alone. Depend on no one; friends will turn up later on, things will be attended to for you later on. Just now, though, when you want it most, no one thinks of you or cares. Don't even let some chance kindness soften your resolve; remember everyone is awful afraid of having anyone "hang on." Don't try to do things for other people either; remember the whole life into which you have come is different and new—governed by motives you will soon understand, but that you do not understand now. There can be no rule given you—you will soon make your own—just be passive, depend on yourself, don't talk, and don't make friends. Better be thought sulky at first than plunge into intimacies which may and probably will prove awkward or worse later on. Later on when you have a foothold on the ladder and uncertain hands of novices are stretched out to you, be good to them and help them; remember your own hard times. But you will never regret taking a course where you must clear the road for yourself, nor where you leave it open for those behind you.

The management sees to your baggage. A list of hotels with rates is usually posted in the theatre before the company leaves for the next town. Decide what rate suits your pocket-book and go bravely to that house, even though it's the worst sort of a "beanery" and patronized by "props" and the stage carpenter. "Props" and the stage carpenter will probably give you credit for being a lady more promptly than "His Leads" will, and treat you more promptly with respect and consideration, too.

Get used to saying very little in hotels. You may find yourself vastly amusing to yourself being business-like; so long as you don't betray it you are all right. As an actress you are expected to talk loud, change your mind a lot of times about your room, flirt with the clerk and be jolly. Meanwhile you are scared to death and feeling very miserable. You think yourself lucky to get any room at all, and you drop down in a chair perfectly satisfied with whatever hole you have been put into, and very sorry that you were obliged so soon to antagonize the bell-boy by refusing him passes and ignoring his winkitiveness—winkitiveness is very frequent and pronounced in bell-boys at "beaneries."

You will save yourself some discomfort if you will keep your head enough about you to take in the points of a room:

First—heat, or you are very likely to find yourself in a coop with neither grate, stove or steam.

Second — gas. In many hotels on the road there are rooms unfurnished with gas-pipe; unless gas rooms cost more you might as well have one. Don't get stuck in a room with one wretched jet hanging high from the ceiling either, if you can do better. It's safest always to light the gas and see how the burner is. "Kicking" often does no good and much harm; but you will be treated all the better if people see you are not such a fool as to be ignorant of what you want and ought to have, and not so scared that you won't get it.

Third—Hooks for hanging things. Rooms with neither drawers, wardrobe, closet or hooks are no rarity on the road.

For furniture you should have a bureau, wash-stand, table, rocker and chair, besides the bed; but dear me! they are all luxuries, every one of them, except the bed—and by the way, that's mighty seldom a luxury.

I suppose I really should have warned you first not to be put into a dark inside or sky-light room, unless you know it's being done; you will find much need of an open window in most houses, and better open it the minute you get into your room. Open the bed, too, and turn the clothing way down over the foot-board. The sheets are damp, so is the blanket so also is the black and blue Marseilles spread A companion in misery of mine my first season used to say the beds were made up with cold buckwheat cakes Don't risk sleeping between such sheets, by all you hold dear in life. Carry with you always and everywhere, Summer and Winter, when you are poor and when you get rich, a shawl—large, warm and woolly; sleep with that between you and the sheets above and below whenever you strike that clammy, crampy, creepy chill on the sheets.

About fire. Don't save money by doing without fire—fire will save you from the blues both physically and mentally; but I will tell you how to save money and have fires, too. The fireman is usually old. If he is, "mash" him at once. You can do that by being just pleasant to him, and if you are going to tip any one, tip him, and when he starts out and leaves you with four pieces of coal on the fire and none beside look as much like a baby as possible and say, "Oh please leave me some coal; goodness, you don't want me to freeze up, do you?" or some nice little ingenue thing like that. But don't insinuate that if he leaves the coal scuttle you can yourself put coal on and not trouble him—that's old, and makes him shut up like an oyster and regard you with suspicion; be ingenue, be anything that will touch his heart, and thank goodness he is usually old, or very young, and his life is a loveless one and passes reach his heart, tips likewise, and even just a smile and good morning; and if you treat him wisely he will leave you plenty of coal, look after your fire while you are out, and, best and most necessary of all, put some coal on the last thing, so that you may find a fire when you get home after the theatre.

Now use your giant brain, if you are to leave next morning at some cheerful hour like five A. M. Having a fire built in the morning will cost you twenty-five cents or fifty cents, which is a lot—going without one is very miserable and may cost you a doctor's bill. Press down the coals solid—use the soap dish if nothing better is at hand—but don't use your shoe; scoop up all the ashes you can get hold of, also in the soap dish, but not in your hat, and pack them down on top of the fire. Put up the blower on the hearth just in front of the fire to act as a screen, and all night the coals will smoulder slowly and next morning brighten into warmth if the blower is put on a minute, and there you are! Also, if you left your pitcher of water on the hearth you can wash as well as dress with comfort.

Wood fires are not so easily managed. Alas, with tears and shame I point out the necessity of tracking the fireman to the woodpile—usually at the end of some hall—and!—but it must be done. When you can't find the woodpile, sometimes you have to yield to the awful temptation the supply in a neighboring room presents—sometimes—oh, horror! you have to burn the wood box in your own room. This latter crime, however, must only be perpetrated just before departure.

For supper at night take two or three slices of bread from the supper table—just in your hand—and use all your knowledge of human nature and intuitive sense of that of the particular head waiter in question in getting by him. To march out in an absent-minded way, as if you had gathered up the stray crusts without knowing it, or to treat the sandwich with lofty contempt, as it, dear me, you are not taking it because you want it, are the usual ways, but they are not the best ways; and above all don't seem astonished if you are stopped—just throw yourself on his mercy, and say, "It isn't much and I am so hungry when I get home at night." If it's really against orders let that end it—either be swell and say in a lofty and reckless accession of dignity, "Charge it!" or give it up and walk out. Five cents' worth of crackers will serve you and save you any possible trouble—only crackers are not very good things to go to bed on. May be you think dry bread isn't, either; well I don't pretend either is very nice, but if you are not hungry enough to find they go down, you are in no danger of dying before morning. Later on, when you can afford the twenty-five cents or fifty cents a night extra for a more or less dainty supper of the cold things you like served in your room at night, you will rightly consider dry bread a hardship, but when there is no better for you, and when you are in luck to have even so much, you will find it quite a luxury. It isn't what you have but what you haven't that makes the things you get in this world nice or not.

Pay your bill yourself. If the house boasts of bells, ring for your bill; look it over, be sure it's right; if it is, send down the money and have a receipted bill returned. If there are errors, go down to the office yourself and attend to the matter. Three meals constitute a day. If you stay beyond the hour for opening of a meal it is counted, whether you take the meal or not. See also that the bill is made out according to the rate the hotel agreed upon.

'Bus to depot costs twenty five cents. If you take it you are sure not to lose your way or the train, and you are saved the weight of your bag. It costs less, though, to get a boy to carry your bag for ten or fifteen cents and show you the way to the depot, and you have often a pleasant walk besides.

It is always best to go to a hotel where some of the company goes—you do not seem to be so alone—and if something should happen you have more claim upon a member of the company than upon an utter stranger, and you feel a little safer about getting off for trains, etc., when you know there are others who have to make the same time as yourself. Beyond this keep to yourself, go to meals at your own times, and sit by yourself. Bye-and-bye people will come to you. All right, wait. When your season is over, or perhaps even before, you will know I'm right about this. POLLY.

## The Rudiments.

McKee Rankin's production of Macbeth, that I saw early last season, furnishes me with a text for some remarks on the rudiments of acting—not that the performance in itself was of especial note, but because the opportunity for comments of general professional interest was large.

As in social life it is of far greater importance how people speak than how they dress, so—to my thinking—in dramatic representations it is of far greater importance how dramas are spoken than how they are staged.

Mr. McKee Rankin, in common with many others, appears to be of the contrary opinion.

I think that when people go to see a Shakespeare play represented, they want, first, foremost and above all, Shakespeare's thought and Shakespeare's diction; Mr. Rankin, on the contrary, appears to think that when people go to see a Shakespeare play represented they want first, foremost and above all, scenery, costumes and music.

In other words, I, unlike Mr. Rankin, would never use a drama merely to hang accessories on; I would use accessories merely to heighten the effect of the drama. I would saddle the burden of the entertainment on the author and the actors; never would I saddle the burden of the entertainment on the carpenter, the painter, the costumer, and the fiddler.

First, I would present the author to the utmost of my ability—the subtleties of his thought and the beauties of his diction; then, I would gladly avail myself of any assistance the other arts afforded to heighten effects.

Mr. Rankin, in his presentation of Macbeth, pursues a course directly opposed to the one I should pursue. His presentation of Shakespeare's great tragedy may be likened to a daub in a luxurious frame.

True, he puts more of the characters on the stage than are usually put on, and he has more of the lines spoken than are usually spoken, but not one of the four principal characters is in competent hands, and even of the minor characters only a few are personated satisfactorily.

Whether the artists that personate the four principal characters—Macbeth, Macduff, Banquo and Lady Macbeth—have the native aptitude for the actor's art, and the physical qualifications necessary for the successful personation of these characters or not, is something that it would advantage no one to discuss. Their art shortcomings, in their respective parts, I prefer to attribute wholly to lack of preparation

Neither Mr. Rankin, Mr. Evans, Mr. Burleigh nor Miss Bert appears to me to have taken the pains necessary to enable one, no matter what one's aptitude may be, successfully to personate a great dramatic character. This appeared, as is commonly the case, mainly—wholly, perhaps—in their signal failure to present by their utterance the beauty of the author's thought and the grace of his diction. The reading of not one of them is as good as it must be to enable anyone to personate satisfactorily a character of any importance in the higher walks of the drama.

Few things are more difficult than to make clear in writing the faults of a reader. With the inflections and pauses one can do nothing It is only with the emphasis that one can deal at all successfully, and therefore it is mainly with the discussion of some of these that I shall endeavor to show that the reading of the members of the Macbeth cast might have been much better.

On the evening I saw the performance, and was so fortunate as to be seated where it was light enough to enable me to see the text and to note the readings, Mr. Burleigh struggled with Macbeth, who proved far more than a match for him. One of the chief reasons of Mr. Burleigh's discomfiture was his want of deliberation. He, like nearly all of those around him, was far too rapid. To point the thought of an author that has any thought to point one must take time. If ample time be not taken, no matter how admirable one's delivery may be in other respects, naturalness is impossible. Many actors hasten for fear of becoming wearisome. The course they pursue defeats the object they endeavor to compass, The reader should always appear to find the thoughts to which he gives utterance and the language in which to clothe them as he goes along. This is the only way in which one can avoid the appearance of speaking a lesson conned. A difficult thing to do, I grant, but one must learn to do it before one can read really well. There is no art in racing through the words—anybody can do that that has any verbal memory.

The correct placing of the emphasis is frequently as difficult as it is always important. That Mr. Burleigh does not attack Macbeth without giving the reading of the part some thought is clear, but it is equally clear that he goes wrong often, very often. Some of Mr. Burleigh's false readings are the following:

By Sinel's death I know I am thane of Glamis;
But *how* of Cawdor?

There is no room for any discussion here. The emphatic word is not *how* but *Cawdor*.

To be King
*Stands* not within the prospect of belief.

The word *stands* here means no more than *is*, which no one would think of emphasizing. The only word in the line at all emphatic is *belief*.

What seemed corporal *melted*
As breath into the wind.

Both Mr. Burleigh and Mr. Rankin in speaking these words expended a large share of their breath on *melted*, yet the true way to make the words present the intended picture to the mind is to speak them thus: "What *seemed corporal* melted as *breath* into the *wind*" If we had only the first four words to deal with the case would be very different.

I am *thane* of *Cawdor*.

The *am* here is equivalent to *am already*, and to bring out the thought must be so read, *i. e.*, the *am* must receive the stress that would go to *already*.

Your highness' *part*
Is to receive our duties.

Mr. Burleigh and Mr. Rankin both read as I italicize. I should certainly emphasize *highness* and touch *part* quite lightly, and so will they, I think, if they will give it a little thought.

Neither Mr. Rankin nor Mr. Burleigh was at all effective in the delivery of Macbeth's great monologue in the first act; and both, in my judgment, erred in emphasizing the first line, though their readings, if one does not stop to think, may appear correct, and though it has, to the best of my knowledge, the sanction of tradition. They both read the line thus:

If it were *done* when 'tis done then 'twere *well*.

If the meaning is: If it were *done* when he's *assassinated;* or, If all were *over* when he's *murdered*, as I think it is conceded it is, then not 'tis but *done*, tautophonical though it is, is the word to emphasize, if one would bring out the thought, for no matter how much we change the language, if the thought remains unchanged the emphasis remains unchanged. 'Tis should be touched lightly.

In the third line Mr. Burleigh made *catch* and in the fourth *blow*, strongly emphatic, yet it would be hard to find a noun and a verb in the whole monologue that do not properly demand more stress.

I dare do *all* that may become a man;
Who dares do more *is* none.

Mr. Burleigh reads these lines as I italicize them, yet to my seeing *man* in the first line and *none* in the second are the most emphatic words. If we resolve *none* into *not a man*, which is its meaning, we see clearly, I think, that *is* is not in the least emphatic.

*Bring* forth men-children only;
For thy undaunted mettle should compose
*Nothing* but males.

The two words that Mr. Burleigh makes strongly emphatic here should receive no emphasis at all. The most emphatic words are *men* and *males*.

And on thy blade and dudgeon *gouts* of blood.

If the gouts were of water they would not be at all appalling; what makes them appalling is the fact that they are of blood.

Thy very stones *prate* of my whereabout.

This reading presupposes that stones have some sort of speech. *Stones* is the word to emphasize.

*For* it is a knell
That summons thee to heaven *or* to hell.

The *o* that occurs in *for*, *or* and *nor* is a very good vowel to make sound on, which accounts for its being so frequently "chewed up." Here, as is usually the case, *for* and *or* should be barely touched.

I am afraid to think on what I have *done;*
Look on't again I dare not.

It is easy to see that *think*, *look* and *dare* are the words to emphasize here, if one would bring out the thought.

Making the green—*one* red.

If it is a question of the number of reds, then Mr. Burleigh's emphasis is correctly placed.

The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Though there is not a word forming a long syllable in these two lines that should be touched more lightly than *left*, Mr. Burleigh expended more breath on it than on any other. *Wine* and *lees* are the most emphatic words, yet *drawn vault* and *brag* are all more emphatic than *left* If the sentence ended with *left*, then *left* would get the stress that now goes to *vault* and *brag*

To be *thus* is nothing;
But to be safely thus.

The idea here is this, To *be* is nothing, but *safely* to be—that's the thing I must compass.

But as I write less for the purpose of teaching the art of reading than for the purpose of showing the deficiency of the dramatic profession in a knowledge of the art, these examples of Mr. Burleigh's shortcomings will suffice.

Yet, bad as Mr. Burleigh's elocution is in Macbeth, it is to be preferred to Mr. Rankin's, who besides being as unscholarly as Mr. Burleigh, frequently makes the grave mistake of giving us nonchalant colloquialism when he should give us what let me call heroic realism. Shakespeare did not intend that his verse should be spoken as we speak the language of everyday life. It should not be forgotten that in his admonitions he says: "Be not too tame, neither!"

By "heroic realism" I mean realism colored with enough of the declamatory or oratorical to give the utterance a certain elevation, a certain dignity or stateliness that removes it as far from everyday colloquialism as the diction of the poet is removed from the diction of everyday life. I would have, for example, Shakespeare spoken as we may imagine we should speak such speeches as he puts into the mouths of his characters, if we could extemporize them. *This* would be natural—ideally natural, if you please, but still natural—which that kind of colloquialism—Mr. Rankin's kind, for instance—that often degenerates into the commonplace is *not* That cannot be natural since it antagonizes the spirit that pervades the language.

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Now being reconstructed by Mr. P. T. Barnum as a FIRST-CLASS THEATRE for MANAGER F. F. PROCTOR, will open the regular season about SEPT. 1. The structure is what was formerly known as the Recreation Building. The remodeling and improvements will entail an expense of about $20,000. FIRST-CLASS ATTRACTIONS only will be the rule, playing one, two and three days. Regular MATINEES, WEDNESDAY and SATURDAY. The prices will range from $1, 75c., 50c., 25c and 15c. Time open in above houses, also Hartford, Ct., Grand Opera House, and Academy, Wilmington, Del.; Opera House, Lancaster, Pa.; Grand Opera House, Boston, Mass.; 23d Street Theatre, New York, now under construction, will open about Oct. 15; Criterion, Brooklyn; F. F. Proctor's Theatre, Brooklyn, E. D. Address

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# $1,000 WAGER $1,000
FOR THE
## Benefit of the Actors' Fund.

## MONEY TALKS!

In the controversy between the Mountain City Theatre, of Altoona, Pa., and the so-called New Eleventh Avenue Opera House, as it stands now, which Manager's statement are you to believe?

The affidavit of a single individual (Mr. Baltzell) whose whole interest is at stake, or the affidavit sworn and subscribed to by four prominent and disinterested citizens to the facts, viz.:

That the building known as the Eleventh Avenue Opera House, of this city, owned by Messrs. Baltzell & Rouse, IS NOT A NEW BUILDING, but is the old Altoona Opera House, formerly the Altoona Hall and Market Company "Hall," now being remodeled.

The two lower floors are arranged to be used for dry goods and carpets, and the upper floor is being finished as an opera house. The strength of the wall of the building on the Eleventh street side has always been seriously questioned and is yet doubted by many of our people.

We further state: That the NEW MOUNTAIN CITY THEATRE, recently erected and owned by MR. LOUIS PLACK, is a large, handsome and substantial building, well built and furnished in every respect, with AUDITORIUM on the GROUND FLOOR, and is in our opinion one of the best and most elegantly appointed theatres in the State, and will undoubtedly be the most popular house in the city.

EDMUND H. TURNER, Mayor.
F. W. OLMES, President Board of Trade.
H. K. McCAULEY, Secretary Altoona Iron Company.
S. A. LUTZ, Proprietor Globe Hotel.

As published July 21, 1888.

Now to settle this matter I will put up $1,000 as a forfeit, to be paid to any one who can disprove the above facts.

Or I hereby challenge my opponents, Messrs. Baltzell & Rouss, to deposit as a forfeit $1,000 against my $1,000, the amount to be held by some responsible person; each party to select a reputable theatrical manager, these two, so chosen, to appoint a third. All to be duly sworn according to law; shall then personally inspect both buildings and report within thirty days from August 1, 1888, as to the truth of the respective statements of the two parties, as published in the dramatic papers up to date. The loser to pay all expenses of the commission, besides forfeiting his $1,000, which is to be paid into the ACTORS' FUND OF NEW YORK.

LOUIS PLACK,
Sole Proprietor of Mountain City Theatre.
All communications to
JOHN KASTENDIKE, Manager, 57 Clifton Pl., Brooklyn.

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1888. SEASON 1889.

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